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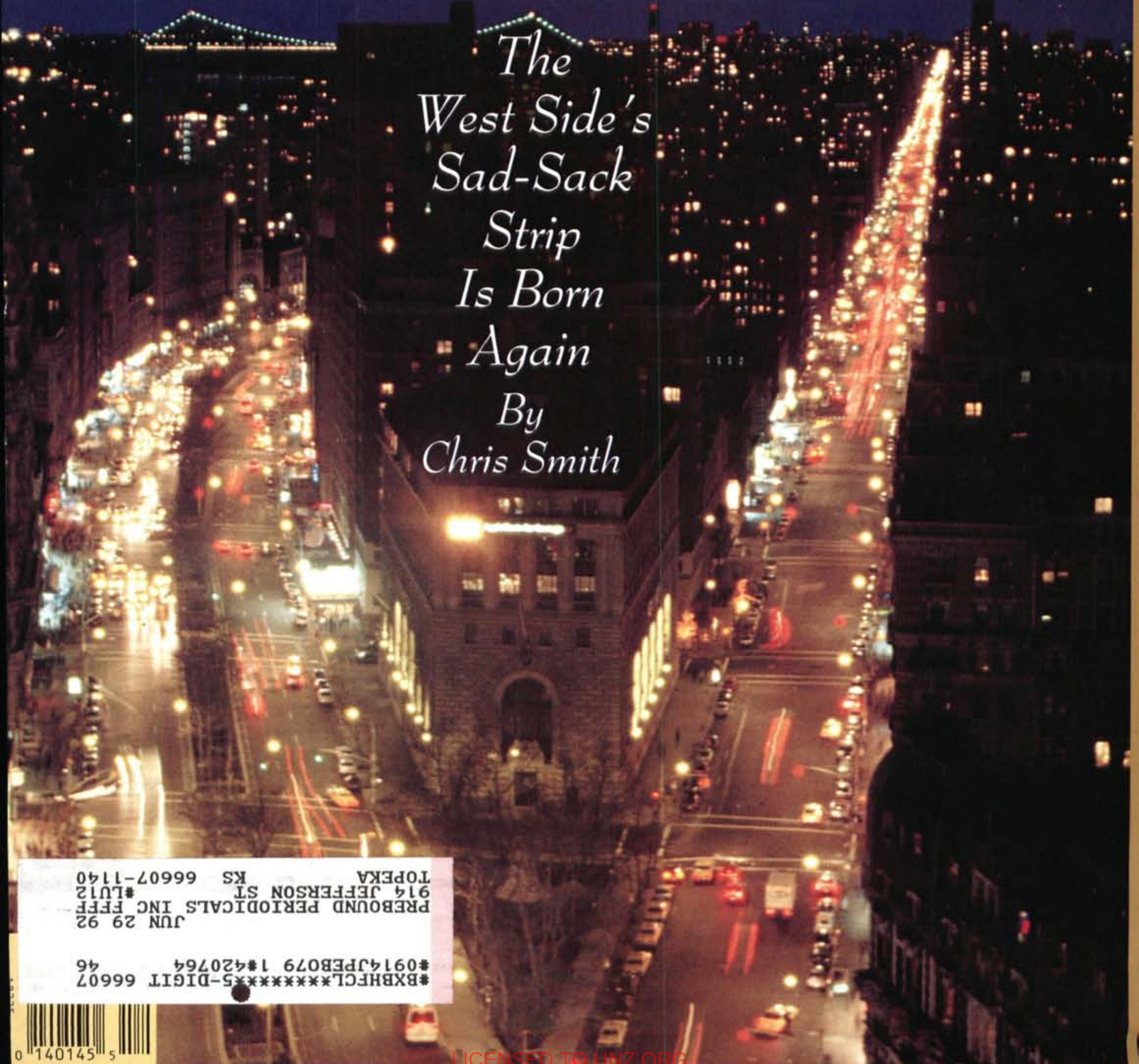

The West Side's Sad-Sack Strip Is Born Again

By Chris Smith

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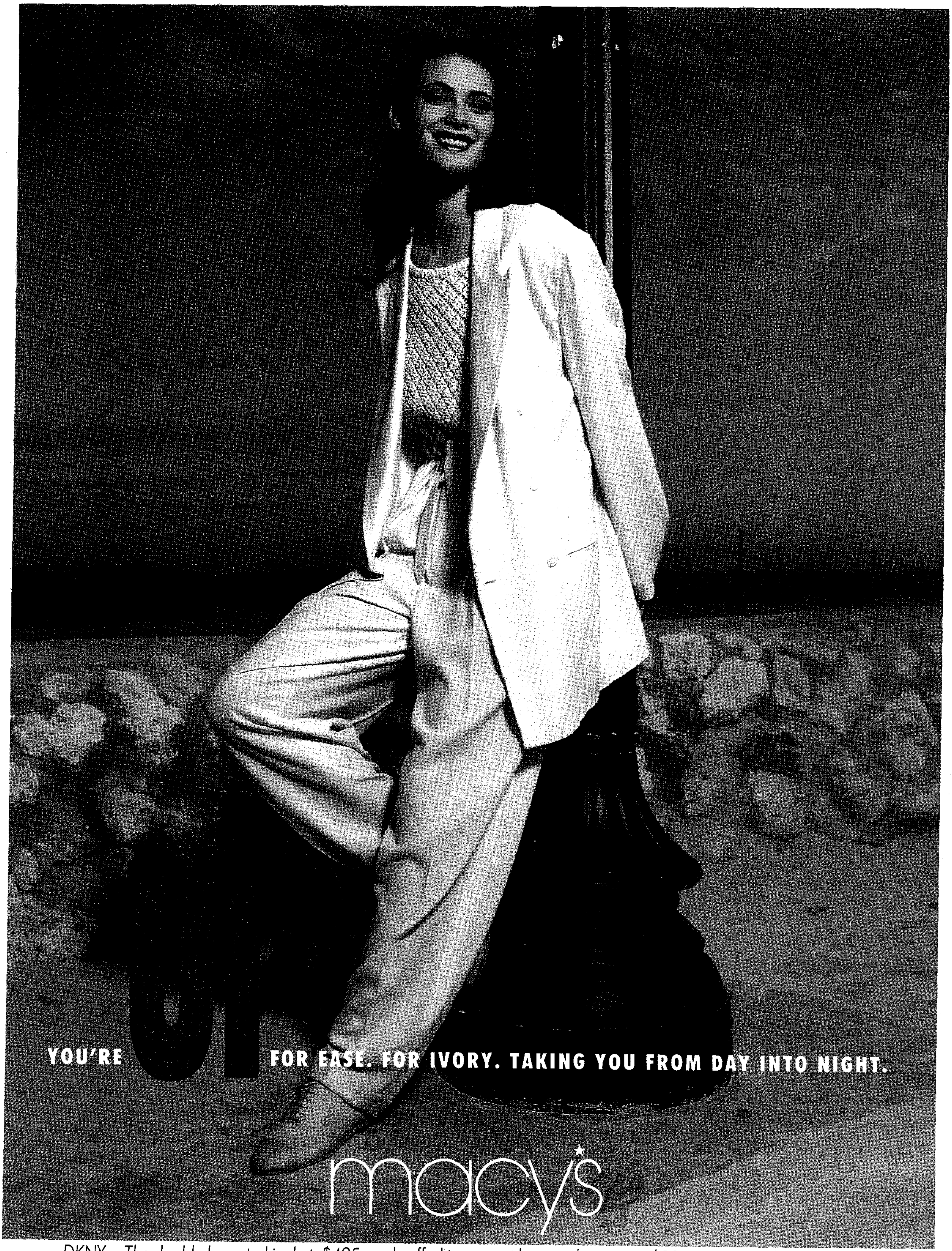
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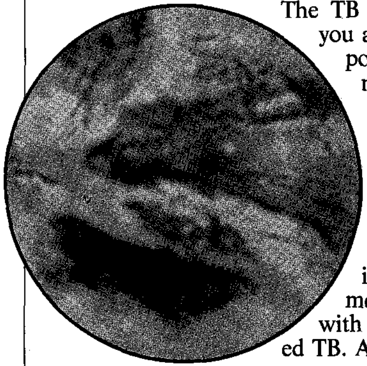
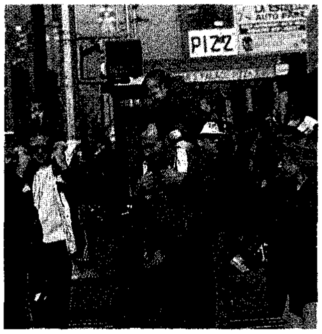
BY JANICE HOPKINS TANNE



The TB hysteria needs explanation. Are you at risk? In this comprehensive report, *New York*'s medical writer, Janice Hopkins Tanne, scopes the epidemic. True—the news is grim. Not only has the disease returned, the city is in worse shape to fight it than it was 30 years ago. But relax. Tuberculosis is *very* hard to catch. It is not transmitted through food, kissing, or sex. In fact, you must spend months at a time, many hours a day, with someone who has active, untreated TB. A prognosis.

36 New Amsterdam

BY CHRIS SMITH AND FRAN SCHUMER



Amsterdam Avenue has cleaned up its act. As Columbus relapses—and downtown repels—the street means business. Once the Bowery of the Upper West Side, it's now a path of enlightenment. You *will* find espresso, but it's mostly attitude-free. So is the nightlife. Obnoxious theme bars, crammed with arrogant traders, have been replaced by homier pubs. Wherever you look, there are sane prices, happy families, equal-opportunity chic. Plus, the symbol of any decent renaissance: shoe stores. In a companion piece, the Underground Gourmet proclaims: Forget 46th Street. The foods of Amsterdam are the foods of the world—nearly 80 restaurants in one mile. Fran Schumer honors 33, something for every obsession. If Burma's your thing, try Mingala West, where tea becomes salad. Hop over to Baci, for limousines and kisses. Go kosher with pizza, home with gazpacho. Laura Ashley waffles, primeval chicken (from Amsterdam's, left), and delicious clichés: Dig in.

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BY MARTHA BAKER

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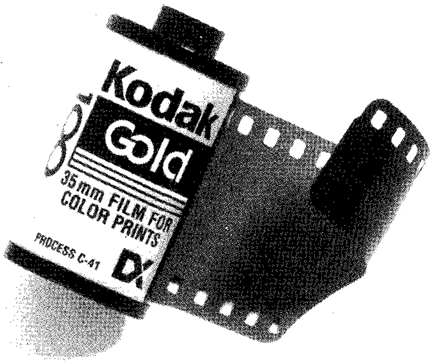

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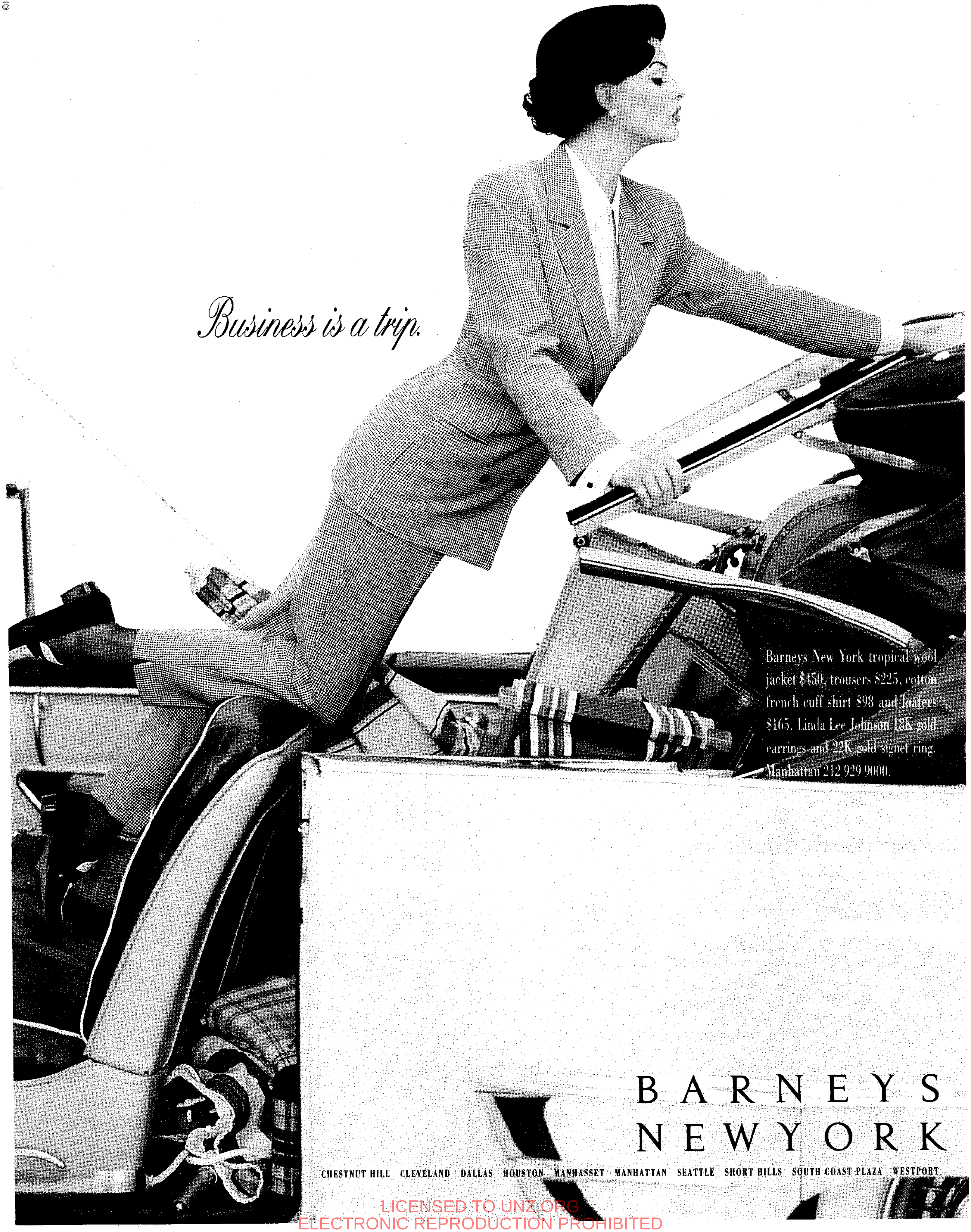
Business is a trip.

Barneys New York tropical wool jacket $450, trousers $225, cotton french cuff shirt $98 and loafers $165. Linda Lee Johnson 18K gold earrings and 22K gold signet ring. Manhattan 212 929 9000.

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NEWYORK

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LETTERS

Yen of Iniquity?

IN THIS CENTURY, THE UNITED STATES destroyed two of Japan's greatest cities, Nagasaki and Hiroshima. During World War II, we locked Japanese Americans in concentration camps. We have no right to complain about Japan's rebound. I strongly object to the growing sentiment in this country, discussed in John Taylor's article "The Demon Gap" [February 24], that the Japanese are "the Other, the outsiders invading the American sanctuary, stealing American jobs, buying American landmarks and movie companies and baseball teams." It is we who put these landmarks and movie companies and baseball teams up for sale. Americans are bashing the Japanese because we are jealous. Almost everything the Japanese touch turns into gold—or rather, yen—because they work harder than most Americans. If we want to make a comeback, we must work harder.

Amy Wu
Thornwood, N.Y.

IN "THE DEMON GAP," JOHN TAYLOR TAKES A swipe at *Backlash,* by Susan Faludi, dismissing it as yet another crackpot conspiracy book. In fact, Faludi's argument is the exact opposite. She presents the current reaction against feminism as broadly based and uncoordinated—hardly a conspiracy but no less real for all that.

David Nishimura
Lori Boardman
Manhattan

JOHN TAYLOR TRIES TO MAKE AMERICANS feel guilty about so-called Japan-bashing, as if we have no legitimate complaints and it is all the result of some mass paranoia. Surely one can admire Japan's culture and people without surrendering the right to express indignation at the fact that, for example, the Japanese are trying to take over the mini-van market by seriously underpricing their mini-vans. If that isn't dumping, what is?

Gerald Gene Granroth
Sheffield, Vt.

IN JOHN TAYLOR'S PIECE "THE DEMON GAP," Taylor says, "It has never been established that . . . Japan has dumped goods in the United States." He then quotes an expert who says that "real dumping" has not occurred and that "this whole thing is a myth." If Taylor had spoken to the International Trade Commission in Washington, D.C., he would have discovered that this government agency assesses the injury suffered when a U.S. Commerce Department investigation has determined that dumping in fact occurred. The ITC handles 50 to 60 cases per year, the largest portion of which concerns Japanese, Taiwanese, Korean, and Chinese products' being dumped in the United States.

Albert Sanders
West Palm Beach, Fla.

John Taylor replies: Despite what Granroth and Sanders say, there is no international unanimity on the issue of Japanese dumping. The Commerce Department generally defines dumping as pricing products below their domestic price. But since extraneous factors affect domestic prices, many economists define dumping as pricing products below either the marginal or average cost of production. With vertically integrated companies and joint productions, it is difficult these days even to determine what actual production costs are. It could be argued that the Japanese willingness to sell goods below cost benefits the American consumer, who gets them cheaper, and that American corporations could do the same, since they have just as much access to capital as the Japanese. The point of my article was to suggest that American business executives are avoiding responsibility for their mistakes by blaming America's industrial decline on a Japanese conspiracy. In fact, of the 51 cases the ITC investigated in 1990, it reached decisions in about 20 and levied duties against only eight foreign companies.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Send Me No Flowers

IN HIS PIECE "CRASH COURSE" [FEBRUARY 17], Edwin Diamond asks, "If Anita Hill's stories about Clarence Thomas were judged relevant to his nomination for the U.S. Supreme Court, then why shouldn't [Gennifer] Flowers's claims about Clinton be aired as well?" The answer: because Clarence Thomas was accused of making sexual advances in a professional setting to a woman who was not interested in him, whereas Bill Clinton was supposedly having a consensual relationship outside the office. Thomas was in charge of an agency responsible for preventing and prosecuting the very actions he was accused of, and he was being considered for a job on the court that is supposed to rule on the nation's laws, which include those forbidding sexual harassment. Enforcing marital fidelity, however, is not in the job description of the president of the United States or the governor of Arkansas. Anita Hill's stories *were* relevant; Gennifer Flowers's tales were not. If Hill's account is true, Thomas's behavior was reprehensible for an employer, an equal-opportunity official, and a judge. Clinton's behavior is reprehensible for a husband. I don't object to Flowers's claims' being aired, but linking them to Hill's accusations belittles both Hill's suffering and the nature of these alleged transgressions.

Adrienne Onofri
Queens

Campaign Chest

I ENJOYED READING BERNICE KANNER'S piece on Donna Karan's new advertising campaign ["On Madison Avenue: Campaign Style," February 17]. However, lest your readers be left with the impression that Karan and her advertising collaborators have risen above the Madison Avenue practice of depicting women as sex objects, I think it's only fair to point out that in three of the five photos of the "candidate" in this new campaign, the focal point of the picture is the woman's strategically exposed bra or bountiful cleavage. In fact, if Karan's fictitious political campaign had a slogan, it would be "Read My Breasts," which only proves that we have a long way to go before what a woman says is as important as how much of her body she reveals while she's saying it.

Gretchen Van Deusen
Manhattan

Grand Hotel

AS THE NATIONAL REHABILITATION HOSPITAL spokesman interviewed for the "Intelligencer" item "Wheelchairs Waylaid at the Watergate" [February 10], I was sorry to learn that the New York Victory honoree, Bernard Carabello, had problems during his stay in Washington, D.C. Like Bernard, I am a wheelchair user who is aware of the many needs of the disabled. I checked into the Watergate Hotel during the Victory Awards so I could be on-site to deal with any problems. For example, two individuals had wheelchairs that were wider than usual, so arrangements were made for them to be lodged at hotels with doorways that could accommodate them. If, during any of the many friendly encounters I had with Bernard at the Watergate and at other Victory Awards events, he had *once* mentioned any problem, it would have been attended to. No Washington, D.C., hotel could have provided the 38 accessible rooms needed to lodge the honorees. The Watergate staff bent over backward to accommodate special needs of guests with disabilities, removing doors in some rooms and allowing hospital staff to bring in adaptive equipment for other individuals.

Price Baum
Community-relations coordinator
National Rehabilitation Hospital
Washington, D.C.

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How do you give direction to people who are already two steps ahead of you? How can you keep from feeling threatened by them? Can you recognize their bad ideas as well as their good ones? These are delicate questions. The types of problems that are rarely confronted by companies or managers, let alone magazines. But there is one publication that isn't afraid to take on difficult topics that strike at the heart of business. That magazine is FORTUNE. *By delving below the surface,*

HOW DO YOU
MANAGE PEOPLE WITH BIGGER
IDEAS THAN YOURS?

beneath the bottom line, FORTUNE *is the only business publication that's dedicated to getting inside the minds of top managers. It uncovers how they hire, delegate, direct, motivate. And every issue provides readers with a fresh perspective and new possibilities. (Like those in the recent article, "America's Hot Young Scientists.") It's easy to understand why so many managers rely on* FORTUNE. *It helps them keep up with all their employees. Even the geniuses.*

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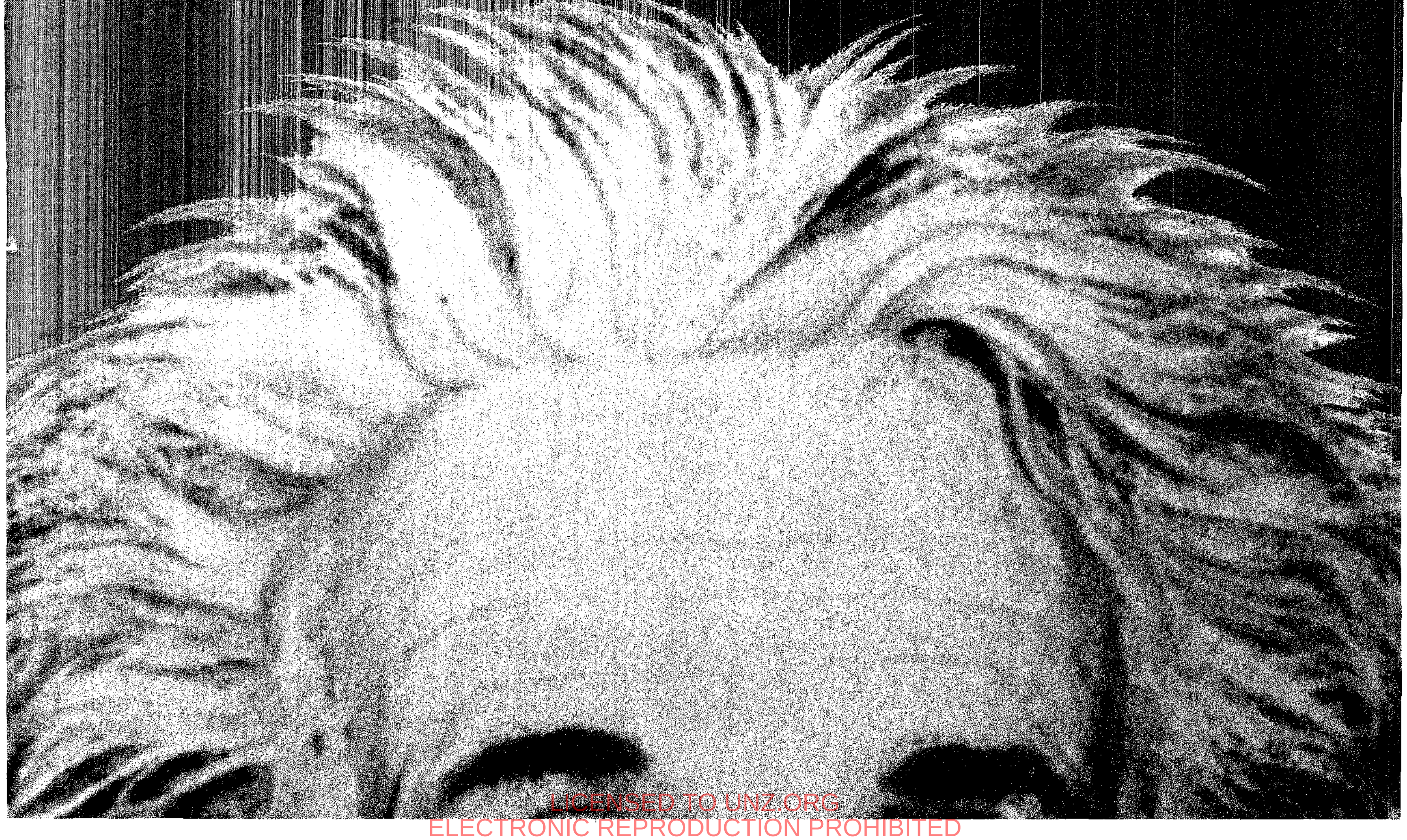
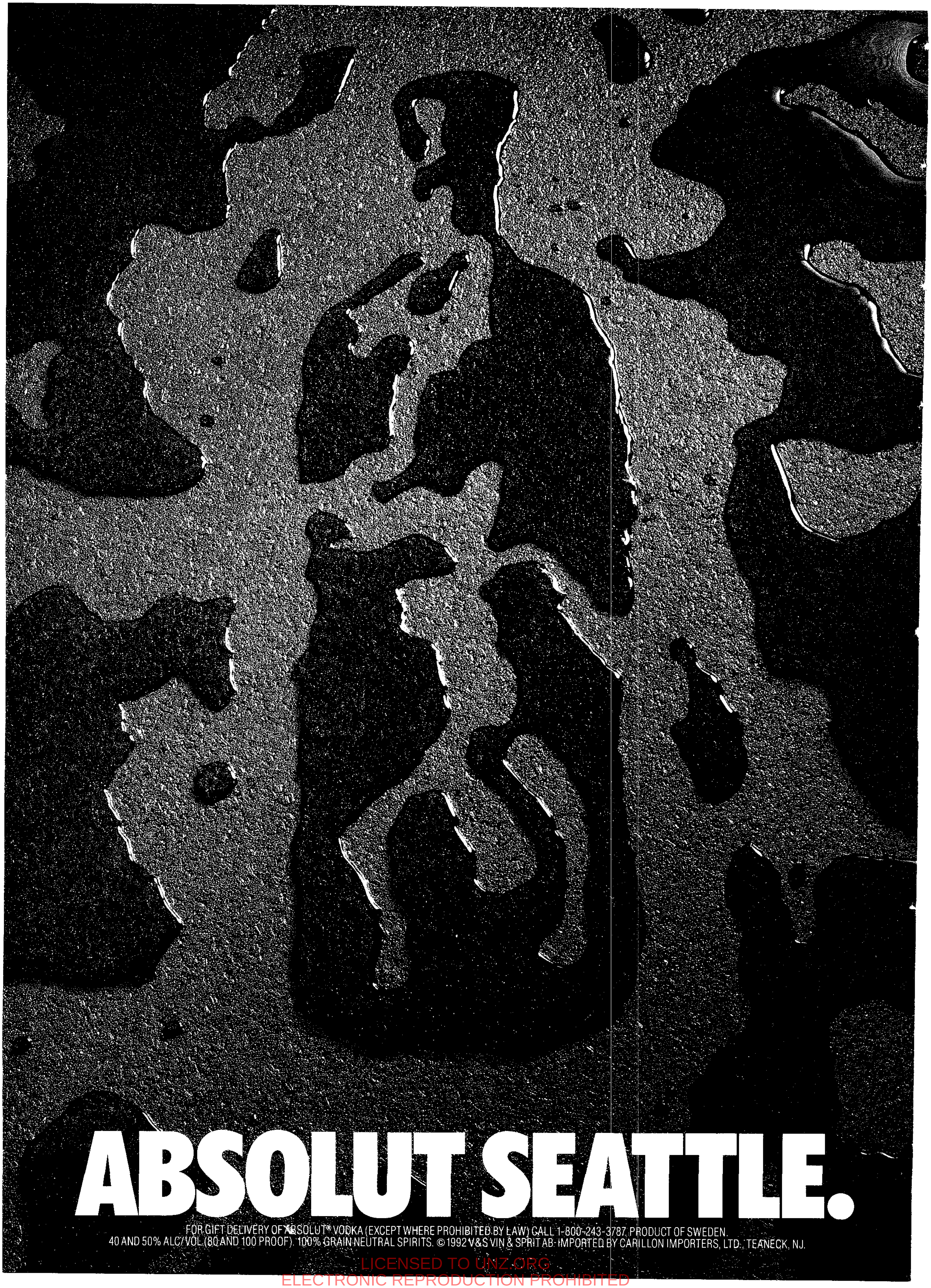
Inside the mind of management.





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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

STROKING CAMPAIGN KITTIES...MASON THE MUGWUMP...A LOBE JOB...LIKE A VIRGIN—NOT

CLINTON MAN GAVE CASH TO KERREY

Bill Clinton's campaign treasurer likes to spread his own money around. Last December, Robert Farmer, the former treasurer for Michael Dukakis who went to work for the Arkansas governor in August 1991, gave $1,000 to the campaign of Senator Bob Kerrey, who withdrew from the race for the Democratic presidential nomination two weeks ago.

Farmer also contributed to the campaigns of Tom Harkin, Paul Tsongas, and Douglas Wilder. "I like to encourage good people to seek high office," he says. "It didn't in any way diminish my commitment to Governor Clinton or my belief in his candidacy."

A Clinton aide wasn't aware of the donations. "Bob's our treasurer," she says. "I don't see why he would [do that]."

WARNER WINCES AT WILD MADONNA PIX

Is Madonna's new erotic-photography project too hot to handle? A source says editors at Warner Books are worried that the photos, taken by Steven Meisel, aren't fit to print. "She's going too far," says an insider. "The people at Warner are a little tamer than she is. Make that a *lot* tamer. It goes beyond erotica; it's pornographic." Referring to the video that was banned from MTV, the source says, "It's 'Justify My Love' all over again."

A Warner executive denies that the company is worried. Says Madonna's spokeswoman, Liz Rosenberg, "They should have learned a lesson from MTV—which later said it regretted not running 'Justify My Love.' No papers have been signed. . . . But whatever this work is going to be and [whoever publishes it], I don't think it's going to be everyone's cup of tea. . . . Madonna is, well, Madonna."

MADONNA

JACKIE'S BACK, AND RUDY'S LISTENING

Jackie Mason may have a revival—in the political arena. The comedian caused a maelstrom in 1989 when, as a consultant to Republican mayoral candidate Rudolph Giuliani, he made a comment about David Dinkins that many people found offensive.

Now, sources say, Mason has had preliminary talks with some politicians and is planning to announce support for one of them soon. Mason and Giuliani had a friendly dinner after one of the comedian's performances and set up another meeting, says the insider. Mason has also met with Senator Alfonse D'Amato and with Brooklyn district attorney Charles Hynes, who some say is eyeing a mayoral bid.

Spokesmen for Hynes and D'Amato said that informal meetings are being held and that the candidates would welcome Mason's support. Giuliani says his only conversations with Mason have been purely social, but that he, too, would be glad to have Mason's backing. When asked about the earlier flap, he said, "All of that was a long time ago."

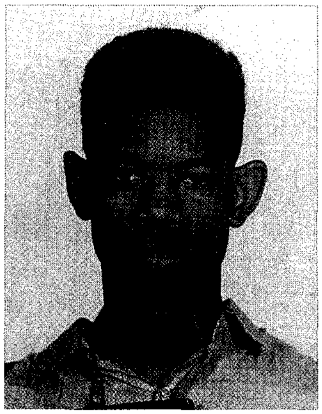
JACKIE MASON

EARS LOOKING AT YOU, KID

Even muggers deserve a chance to look their very best, according to one philanthropic organization. Gregory Pierre, whose robbing sprees aboard the New York subways got him dubbed "The Devil of the D Train," was also nicknamed "Dumbo" because of his large ears (*New York,* October 28, 1991).

After his arrest, Pierre was quickly identified in various lineups—apparently because of his distinctive feature—and is now being held on Rikers Island. But when the National Foundation for Facial Reconstruction heard about Pierre's case, it offered to help him get his ears fixed.

When asked if arranging free plastic surgery for a convicted mugger might be controversial, Peter Hoguet, the president of the organization, bristled. "I don't think a criminal record should have any bearing on this any more than if the man suffered a case of appendicitis," he says. "You'd still operate. It's a humanitarian concern."


GREGORY PIERRE

CAN CLIVE THRIVE IN TIMES SQUARE?

Arista Records won't be relocating to Times Square along with other companies owned by Bertelsmann AG. Earlier this month, the German-based conglomerate signed a $119-million deal to move key U.S. companies—including publishing giant Bantam Doubleday Dell—to 1540 Broadway, at 45th Street. A source says Clive Davis, the head of Arista, refuses to budge from his current offices at the much swanker 6 West 57th Street, off Fifth Avenue.

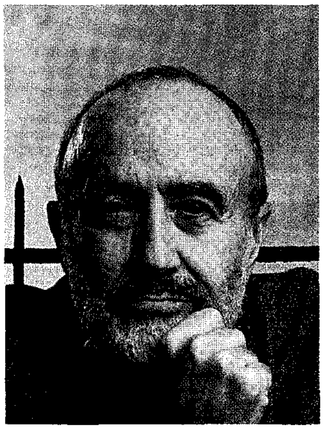
"Arista just signed a long-term lease," says the source. "It was signed before the Times Square deal, shortly after news

ASSOCIATE EDITOR: DEGEN PENER

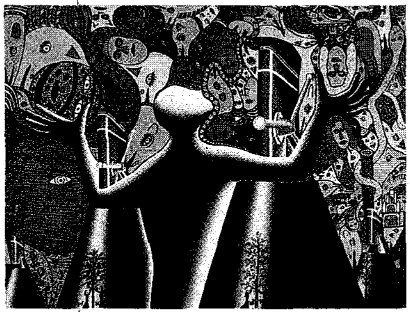
Photographs: top, Jeff Slocomb/Outline; center, Judie Burstein/Photoreporters.

ARISTA VISTA...BEATTY AND THE BEAST...BOOK ENDS...REHAB CONFAB...KOSTABI WORLD

A SCENE FROM *BEAUTY AND THE BEAST*



HAROLD BRODKEY



A FINSTER-KOSTABI COLLABORATION

of the possible move got out." The source adds also says Davis just spent a great deal on redecorating his office. Arista's recording artists include Whitney Houston, Lisa Stansfield, and Aretha Franklin.

A spokeswoman downplayed the refurbishing and said Davis had no comment.

……

TV GUIDE'S OSCAR ZEITGEIST

Who's the hot Oscar couple? If *TV Guide* is any indication, it's not Warren Beatty and Annette Bening.

The magazine had photographed the new parents watching television for its special Academy Awards issue but is now planning to scrap the pair in favor of *Beauty and the Beast,* says a source. The weekly also decided not to use a third cover that had been shot—depicting Barbara Walters (who has a special that will be broadcast the night of the awards ceremony) posing with an Oscar statuette.

"We never guarantee the cover to the subject of an article," says executive editor Barry Golson. "It was particularly hard to decide, but we don't want to let the beast out of the bag and tell you who definitely is on the Oscar cover."

SCHRAGER HAS A CLASH BEFORE THE BASH

One of the co-chairmen of a recent benefit for a drug-rehabilitation center has had a little trouble with the law.

Ian Schrager, who runs the Royalton and Paramount hotels and was a partner with the late Steve Rubell in the defunct Studio 54, helped fund and organize last week's lavish benefit at the U.S. Custom House for Phoenix House, an organization that helps drug abusers overcome their addictions. Last month, Schrager was arrested by Southampton police for possession of marijuana and driving while impaired by drugs, charges that have since been dismissed. "It at least appears ironic," says a source. "You can't be an anti-drug crusader and then get charged with drug use."

Schrager, who spent some time in Phoenix House in the eighties, wouldn't say why the charges have been dismissed. "I don't know the specifics of the arrest," says a Phoenix House spokeswoman. "We don't want to pronounce guilt before the facts are out. . . . Ian Schrager has always been a very good friend to Phoenix House. If he would ever need any help, we're always around to help people."

BRODKEY, *BACKLASH,* SINS, SERIAL MURDER

TIME'S UP: Harold Brodkey's next book has a deadline. The novelist, whose *Runaway Soul* took 27 years to write and came out to mixed reviews earlier this year, has been hired by a Venice group to capture the city in print. "I suppose I'll do a short novella," says Brodkey. "This is a tremendous honor, [but] it's almost a certainty that whoever does this will fall flat on his face. I can't exactly write about St. Louis and put in a few canals." The manuscript is due in June.

A CROWN PRINCESS?: *Backlash* author Susan Faludi may not return to Crown. A source says the hot writer's agent, Sandra Dijkstra, will talk with other publishers. "No decision has been made about her next book," says Dijkstra. "We are honoring our option with Crown and will see them [this] week."

HART TO HART: *Damage* author Josephine Hart plans to write novels about the seven deadly sins for Knopf. Appropriately enough, her next novel, *Sin,* is due in August and will deal with envy; *Damage* was about lust. That leaves pride, wrath, gluttony, avarice, and sloth for future books.

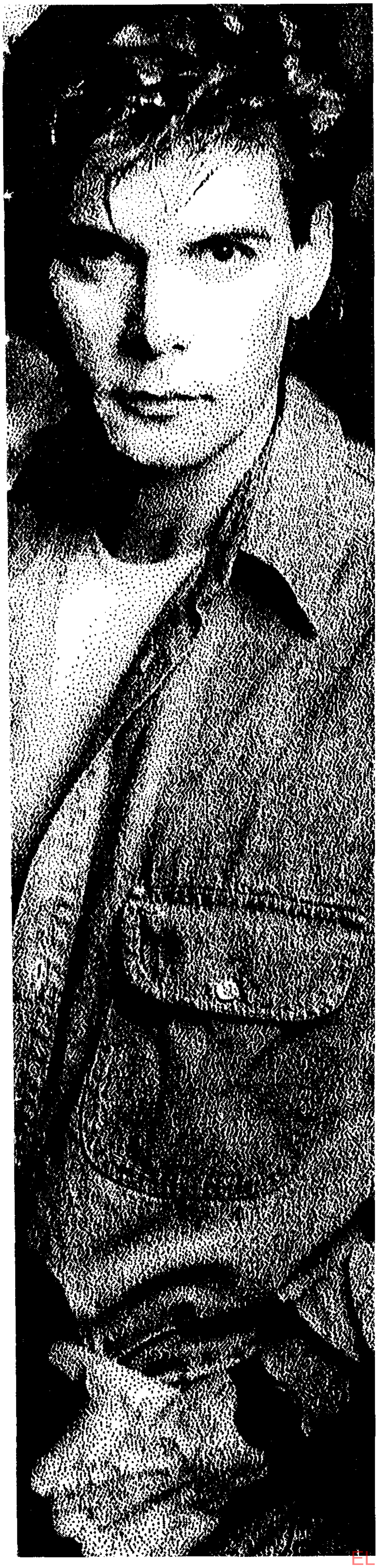
DAHMER *PÈRE* IN PAGES: Jeffrey Dahmer's father, Lionel, is circulating a book proposal. "Which is my son?" asks the five-page letter. "The gentle, insecure boy/man who used to go with me every Saturday morning for a cherry ice-cream soda? Or the twisted killer that has taken his place among the ranks of history's most aberrant serial killers?" Agent Joel Gotler says he's accepted a minimum bid of $75,000.

NEWS AND NOTES FROM ALL OVER

MIXING SACRED AND PROFANE: Gospel preacher turned folk artist Howard Finster has shocked some art-world insiders by collaborating with Mark Kostabi, the controversial painter who hires assistants to work on some of his canvases. The two are doing 25 pieces. A spokesman for Kostabi says the artists have a commitment from a South Carolina museum and are negotiating with New York spaces to exhibit before they sell the works. "It's highly commercial meets highly religious," says one source.

***QUÉ* SERRA:** Claude Picasso, the son of the late painter, is making a documentary about sculptor Richard Serra. "Basically, what's he's doing is covering [my] work over the last year and a half," says Serra, who expects the film to be finished by late spring. "He's followed me in France, Iceland, Spain, and here in the States. I haven't seen any of the footage. I didn't want to. I'd feel too self-conscious." Picasso could not be reached for comment.

Photograph center, by James Hamilton/Sygma.



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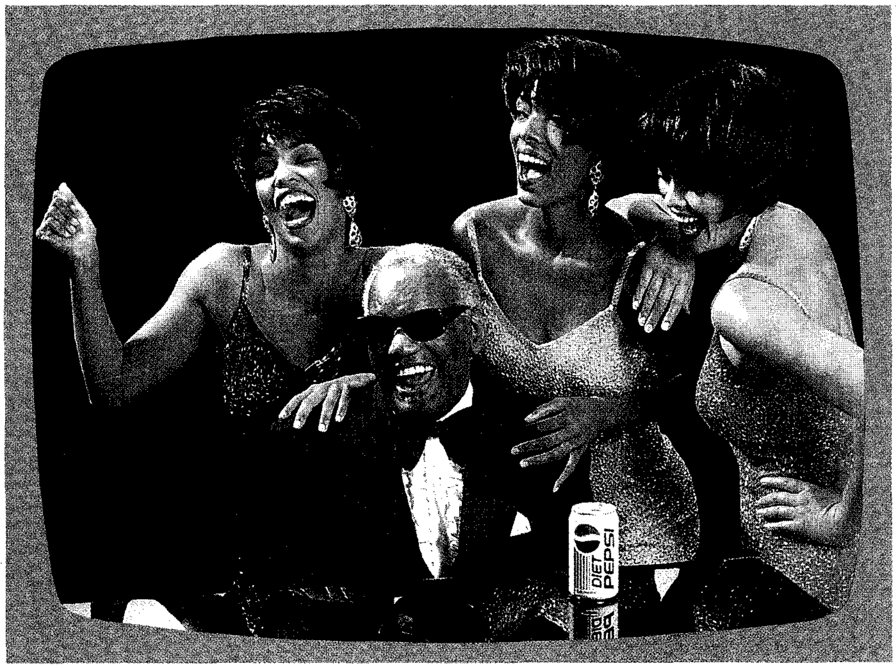

CHARLES IN CHARGE: *Diet Pepsi hits the right notes.*

SELLING WITH MUSIC

MUSIC CAN ATTRACT ATTENTION TO A PRODuct and carry its message. It can act as a mnemonic device, excite, relax, energize, or stimulate. It can induce a mood, encourage you, even make you covetous. But used incorrectly, music can be poison.

Like color, packaging, and pricing, music is going under the microscope. "The subject is exploding in academia," says David Stewart, a professor at the University of Southern California. "No doubt music can make using a product or shopping more enjoyable, but it can also be highly detrimental. We're just beginning to sort out how it works."

Surprisingly few commercials have music in them. Stewart tracked 1,000 spots and found there was music in 42 percent of them. Only in 12 percent did the lyrics explicitly carry the commercial message. "I thought music would make ads more memorable and found that most of the time it doesn't," says Stewart. "When music is directly related to the commercial, it reinforces the message and can really be a boon. But when it's added almost arbitrarily, it distracts.

"Cheer's operatic background to a wordless product demonstration didn't reinforce its selling message and thus didn't get through to people," adds Stewart. "The visual and audio have to correlate, or they cancel each other. Sing-and-sell extravaganzas make people less likely to recall the advertised product. It's like the man who walks up to a counter whistling 'Winston Tastes Good' and asks for a pack of Lucky Strikes."

Whether or not music is used often depends on what's happening nonmusically, says Judy Alpert, who has a Ph.D in music and teaches business at the University of Texas. "When there's a lot of product information requiring listeners to process complex thoughts, it's best to lay off music. But any mood piece requires it."

There are two methods of getting people to buy, says Gordon C. Bruner II, associate professor of marketing at Southern Illinois University: "the thinking way and the peripheral, feeling-your-way route. The purchase of a personal computer or car requires thinking, and music could inhibit a consumer's ability to evaluate. But with many products—like soda and gum—there aren't logical reasons to buy. You know the old adage: If you don't have anything good to say, sing it."

Music has to fit the product as well as the situation, says Mark Alpert, a professor at the University of Texas. " 'I'll Be Seeing You,' a romantic, nostalgic tune, could back up an FTD florist ad but would be comical for selling portable fans," he says. "AT&T successfully sold emotional communication using 'Feelings,' and Aram Khachaturian's frenzied 'Sabre Dance' captures the antics of the toddler in the Du Pont carpet ad. United Airlines' use of Gershwin's 'Rhapsody in Blue,' with its joyous swell, has become an emblem for the airline and a symbol for the rhapsody of flight."

Academics have determined that major keys tend to evoke a more positive response than minor keys or atonal or dissonant sounds. In one study, commercials with music in the minor mode were judged more irritating, plaintive, mysterious, or angry than those in the major. "Atonal, make-you-squirm music could work in anti-drug messages," says James Kellaris, assistant marketing professor at the University of Cincinnati. "AT&T uses it to scare you—planting the fear that you can't get a refund or operator. But most marketers aim for a more positive response. When a product is repeatedly paired with music that's liked, that positive response eventually may rub off onto the product."

High-pitched songs are generally considered to be happier and more exciting than "sad" songs in lower keys. Complex harmonies are considered more agitating and sad than simple "serene and happy" harmonies, Kellaris adds. Yet, says Mark Alpert, while happy music produces happier moods, sad music can produce the highest purchase intentions.

A piece's instruments and timbre also affect how it's perceived. "Brass instruments often convey a feeling of cold, hard force, whereas reeds tend to produce a lonely, melancholy one," says Kellaris. According to Bruner, songs where brass carries the melody are often described as serious, majestic, or triumphant; when woodwinds do the work, they exude a sense of awkwardness, mournfulness, or whimsicality.

Some studies show that increasing the speed of sounds increases the products sold. But after a certain point, that reverses. The ideal tempo seems to be 70 to 110 beats per minute, says Bruner. In stores and supermarkets, slowing the music tends to slow shoppers' pace. Often, that's what the retailer wants—customers spend more time in the store and presumably pick up more items. In several studies, sales volume *was* significantly higher with slow music than with fast. Restaurants often prefer slow music: People take longer to eat and there's a wait for tables, but bar tabs rise.

In stores, music can make time fly or drag, says Kellaris. In one study, custom-

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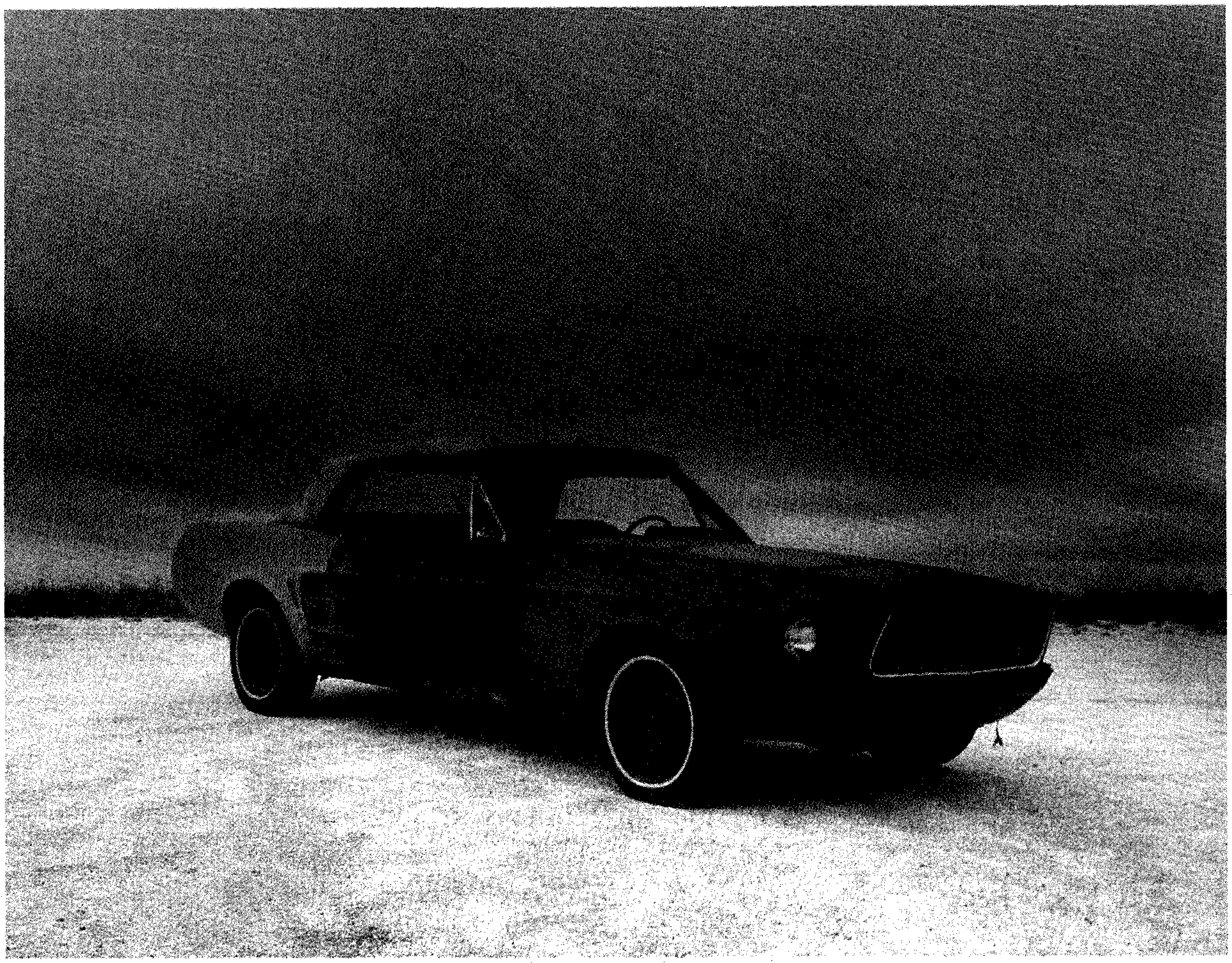

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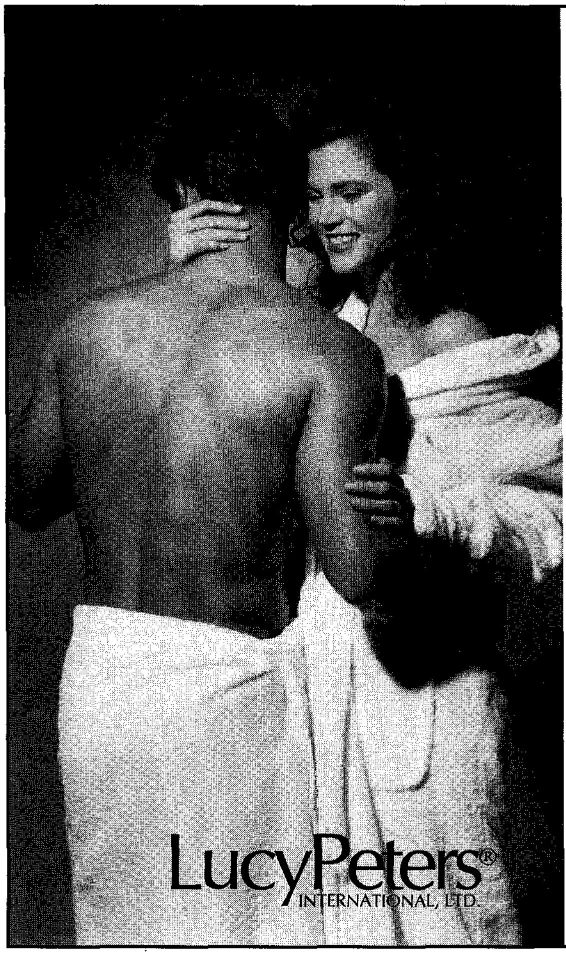

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ers under 25 thought they'd spent more time shopping than they actually had when exposed to "easy listening" music, and older shoppers thought *they'd* spent more time when the Top 40 was played. More stores are fine-tuning their use of music by playing different styles in different departments. Muzak marketing director Leslie Ritter oversaw tests in which different types of music were played in one department. She concluded that when music matched the shoppers' demographics, they shopped an average of 18 percent longer and made 17 percent more unit purchases. At Bloomingdale's, at least a dozen different kinds of music are played throughout the store. For retailers who want to play it safe, though, traditional instrumentals are most agreeable and neutral.

Overall, people like fast music better in ads. "But you can't show Grandma reading a Hallmark with a bouncy tempo," says Kellaris. "You've got to run slow to elicit emotion." Staccato music suggests liveliness, energy, or agitation. How loud or prominent the music is also influences purchase behavior. One study found that sales per minute are signficantly higher when music is loud, but that doesn't indicate whether customers enjoyed the experience and will return.

Music also serves as a nonverbal cue: Classical music can imply that the product is classy, rock music that it's youthful and sexy. "The hard-driving rock in Pontiac's ads is a magnet for younger drivers," says Kellaris, "but I wouldn't use it to sell a Lincoln Town Car. Similarly, Diet Pepsi's 'You Got the Right One, Baby, Uh Huh' appeals to a mass culture, but you couldn't use it for Infiniti cars."

Diet Pepsi's "Uh Huh" worked because "it exuded funk and fit the 'now generation' focus of the product," says Penny Bachmann, co-director with her sister, Jill, of Music à la Mode, a New York company that recruits musicians for corporate promotions. The company found a barbershop quartet to introduce a new razor, Amazonian percussionists to promote Cartier's animal-shaped jewels, and a hillbilly band to launch a new fast-food country-style chicken sandwich. "Rod Stewart's 'Every Picture Tells a Story' for Miller Genuine Draft is too chaotic," adds Jill Bachmann, "and the pop music in Dodge's Caravan and Spirit commercials conflicts with the narrative. Jazz is in, while blues went out and came back again. Young people tend to ignore classical, but I'd use it to push lingerie and Lenox china, while Gershwin and Cole Porter are great for fragrances and men's products."

"Marketers always want to know the magic formula, what music buttons to push," says Kellaris. "But music rarely works by itself. People aren't mindless zombies." ▬

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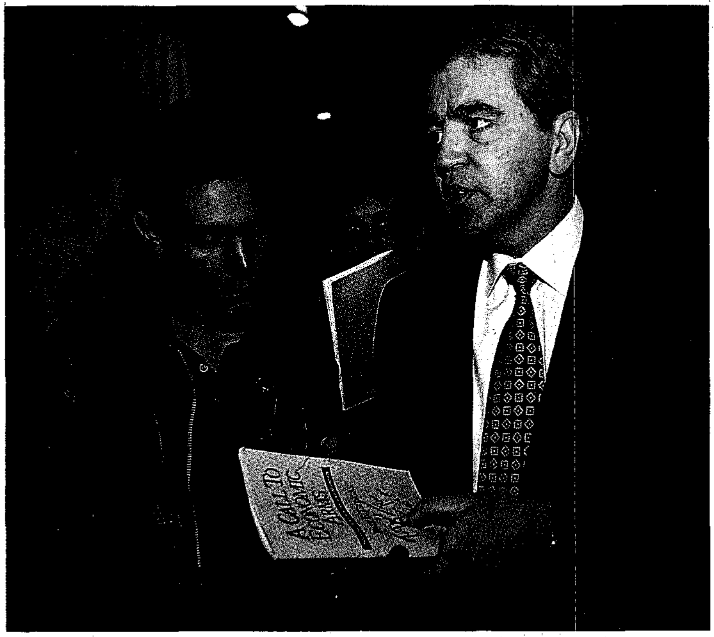
THE LAST HARRUMPH

TSONGAS SLIPS



BRAN MUFFIN: *Campaigning for the Sanctimony Hall of Fame.*

HISTORY MAY RECORD THAT THE PAUL TSONGAS presidential effort reached its apogee on a warm and weird Friday evening at St. Demetrios Greek Orthodox Church in Fort Lauderdale, Florida. He was ushered to the stage by that erstwhile Sultan of Sanctimony, former congressman John Anderson—a man who'd also been lionized by editorial writers and foreign-car drivers but is remembered now merely as the 1980-model Tsongas. If Eugene McCarthy (the 1968 model) had wandered into the church, the concordance of rectitude might have caused the icons to weep. But miracles are rare in politics; epiphanies must suffice. Anderson was a timely reminder of the futility of bran-muffin candidacies.

Indeed, Anderson had run as a mirror image of Tsongas in the Republican primaries of 1980—outraging the party troglodytes by supporting gun control (the moral equivalent of Tsongas's support for a capital-gains-tax cut), pilloried for such sensible proposals as a tax on gasoline and a rethinking of the cost-of-living allowances (COLAS) for Social Security recipients. He was dispatched in part by politics-as-usual in the form of Ronald Reagan, who—much as Bill Clinton has—ran ads terrorizing seniors with the possibility that John Anderson would "cut" their Social Security. But he also sank under the weight of his own austere, unironic, self-congratulatory politics.

Tsongas, who had a sense of humor until he began winning primaries, has grown testy and trivial in recent weeks. Like Anderson, he has become the sort of candidate who loves to recite his editorial endorsements—bor-ing. In Fort Lauderdale that night, he came onstage with a prop—a Teddy bear with a BILL CLINTON name tag, which Tsongas called "my opponent, Pander Bear." He proceeded to make a solid case against Clinton's rather incredible support for the Sea Wolf submarine program (which provides thousands of jobs in the New England–primary states of Rhode Island and Connecticut). "Not even George Bush supports Sea Wolf. It will never be built," he said. "Anyone who plays with people's passions in that kind of cynical way has no right to be running for president."

Fair enough, but Tsongas then made a pitch for the Sanctimony Hall of Fame. He noted that Clinton had criticized him for supporting tax breaks for business without any compensatory breaks for non-editorial-page-reading grunts. "That's not American," Clinton said (or, perhaps, "That's not America"). This, Tsongas insisted, was anti-Greek: "Anyone who has an ethnic name is 'not American.' He's 'different,' he's 'ethnic.' . . . Here you have a Democrat engaging in the kind of divisive politics the Republicans used in 1988." He proceeded to compare Bill Clinton to Jesse Helms and George Bush and scolded, "No more code words, Bill."

This occasioned a frantic meltdown alert along press row: Was Tsongas the victim of paranoia, exhaustion, or just bad advice from newly hired handlers? Whatever, a decent man suddenly seemed derailed and overwhelmed—a perception reinforced moments later when word was received that a motorcycle patrolman blocking an intersection for the Tsongas motorcade had been run down and killed by a speeding limousine. The candidate dissolved, unable to speak. He turned to the local priest, who led a prayer.

The next morning, Tsongas was still shaken. He called a press conference to read a message of condolence—but fled the podium, overcome by emotion. Moments later, he tried again: "I did not know [Kevin Matthews], but we are now linked together forever." A reporter later asked Peggy Connolly, Tsongas's press aide, an insensitive—but apt—question: Why was Tsongas so upset by the death? "Sometimes when there's death around you," Connolly snapped (also aptly), "you transfer it onto other people." Death suffuses the Tsongas campaign. It is a constant in his rhetoric. When asked about his possible overreaction to Clinton's "That's not American" remark, he said, "After all the malignant [comments by Clinton], you're asking me to assume that this one was benign? I presume a malignancy." Later, when Tom Harkin—roundly disliked by his fellow candidates—dropped out of the race, Tsongas went beyond the usual banalities to say that he would always feel close to Harkin: "Life is short, and you only share it with so many people—and with those people there is always a bond."

This sense of proximate mortality humanizes Tsongas. It makes him a more attractive candidate than Anderson or McCarthy. It takes the harsh edge off the austerity he is selling—but it is also the source of his sanctimony, and of the presumption that anyone who criticizes him in any way must be "malignant." In truth, Clinton's attacks have been well within the bounds of propriety, far more substantive—with one or two exceptions—than personal (indeed, far more substantive than Tsongas's return fire at Clinton).

There is a reason for this: Clinton can't afford to be too rough. His character already was the central issue in this campaign before Tsongas ineptly began hammering him on it last week; primordial mudslinging would make Clinton seem even less trustworthy. And so his negative ads have been models of propriety: In one, an announcer merely lists the page citations for various controversial positions advocated by Tsongas in his pamphlet, "A Call to Economic Arms."

Actually, the substantive comparison with Tsongas has helped Clinton to refocus his campaign, emphasizing the more populist chords lurking beneath his New Covenant. Introducing her husband to a Tampa rally, Hillary Clinton stole a page from the

Photograph by Cynthia Johnson/Gamma-Liaison.

Tom Harkin playbook, promising a "new" economics "that is people-based rather than money-based." (Harkin had tried to sell something similar, a miasma he called "resource-based economics.")

Clinton's critique of Tsongas has illuminated the weakness of bran-muffin reformism: It lacks passion and also a crucial moral component. Tsongas—like Anderson and the neoliberals of the early eighties—tends to dwell on processes rather than human lives. His ascetic economics doesn't offer much sustenance or comfort to the two-income families who've tried to play by the rules but felt increasingly pinched in recent years. It has only tangential relevance to the vast majority of blacks and Hispanics struggling against the chaos in the streets. It has nothing to say about crime. (When I asked Tsongas about crime several weeks ago, his immediate reaction was to mention his support for the death penalty.) Worse, bran-muffin liberals—including Tsongas—tend toward life-style libertarianism, which often is perceived as a social threat by the middle-class mall-dwellers so prized by political demographers these days.

Clinton, who has serious technocratic tendencies himself, may have invented a new brand of muffin. He finesses Tsongas's asceticism by acknowledging the need to help business with targeted tax breaks but places more emphasis on education—his programs are the most detailed of any presidential candidate in memory—than on economics, and on "personal responsibility" rather than on life-style rights. His new motto is "No more something for nothing," which can be applied as easily to capital-gains-tax breaks as to college-loan programs.

My guess is that Tsongas's frustration with the negative ads is more political than personal: He hasn't figured out a way to respond to Clinton's high-tech populism. His campaign has been an ad hoc proposition from the start—a pamphlet and a prayer—and he hasn't the depth, time, or resources to grow past the deficiencies of the pamphlet. When asked after the Sea Wolf flap, for example, if he was opposed to *all* future submarine-building, he said, "I don't know. I have to spend some time studying that. . . . Last year, when I called [defense experts], they were always out to lunch. Maybe they'll answer the phone now that I'm more credible."

The truth is, Tsongas's credibility has mostly been a consequence of Clinton's perceived deficiencies. Flagrantly honest, he was presumed competent—a presumption that doesn't necessarily follow. The morbid irony is that his political life now depends on the sense of proximate mortality hovering over the Clinton campaign, the fear—in some quarters, hope—that new scandals will metastasize down the road.

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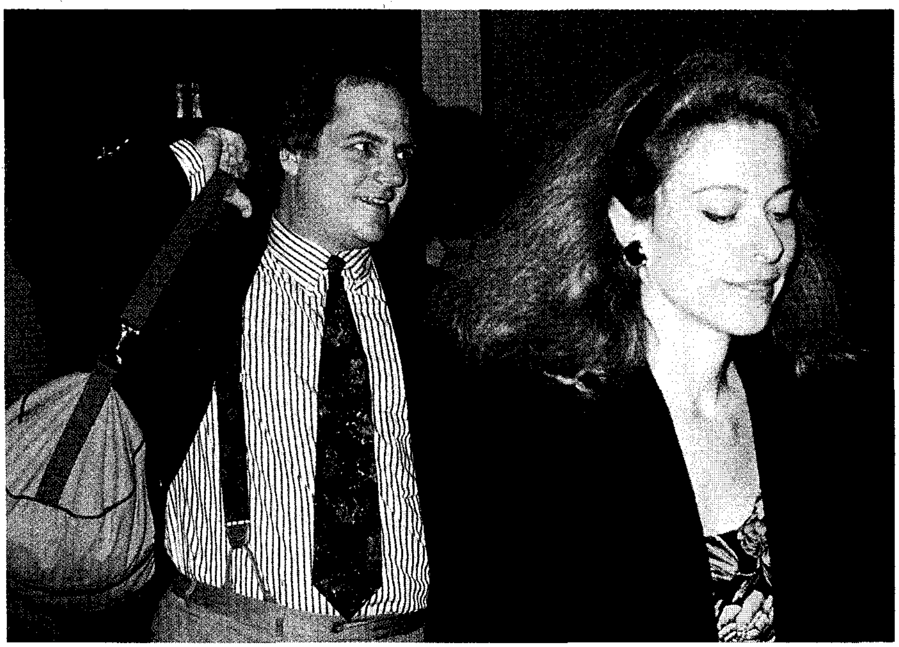

HE SAID, SHE SAID: *Do Rich and Witchel finish each other's sentences?*

'AN EMBARRASSMENT OF RICHES'

THE THEATER! OPENING NIGHT! THE WINTER of our Bush-Clinton about to be made glorious by the sun of a half-dozen new shows and revivals. But it's Broadway politics these days that sounds like a campaign turned down and dirty.

The producer-critic Robert Brustein, head of the American Repertory Theatre, began it with an attack two weeks ago on chief drama critic Frank Rich of the New York *Times.* As Brustein told it in *The New Republic,* Rich has a stranglehold on Broadway, promoting his favorites in *Times* reviews while putting down the avant-garde (including some of Brustein's favorites). The typical Rich review, Brustein wrote, is safe, centrist, and, in the bargain, slick: Rich's smooth style has the effect of "exacerbating the problem, since it has helped enhance his position with his editors and his readers."

If Brustein had stopped at that, his essay would have been just one more bit of Broadway boilerplate. The presumptive power of the *Times's* man on the aisle has been a fact of life in the New York theater for at least four decades. In the fifties, the *Times's* amiable critic Brooks Atkinson complained that he had more power than he wanted—and that was when reviewers from a dozen dailies covered opening nights. For eleven years now, Rich has practically stood alone as the arbiter of middlebrow theater. An over-the-top staging of the cult classic *Carrie* closed after a Rich dismemberment, while a rave for *City of Angels* helped produce $500,000 at the box office the next day.

This time around, however, Brustein widened the Rich problem to include Alex Witchel, the *Times's* theater reporter and Rich's wife of eight months. They are, Brustein said, "a one-two punch." While both may be talented, they nevertheless reinforce each other's judgments or cover over each other's mistakes. They are, in short, "an embarrassment of Riches."

Rich, 42, and Witchel, 34, declined to reply to Brustein's charges. But some of their colleagues were willing to launch a negative campaign on the couple's behalf. They described Brustein as an unrelenting grinder of axes who has his own agenda (he produces plays at his Harvard-based theater, and he reviews plays). "Brustein is embittered because Frank Rich is a more prominent voice in the theater than Robert Brustein is," says a writer who is not a fan of either man. Further, though Brustein used to contribute regular essays to the *Times,* "he has not been seen much here lately, and that upsets him, too." The Rich-Witchel campaign handlers also add an overlay of ideology. Rich, it's said, "liked plays that angered Brustein because Brustein regarded them as 'homosexual.' "

Rich-Witchel vs. Brustein made for good gossip, especially within a twenty-block radius of Times Square. The blood feuds in the theater, like those of the Serbs and the Croats, have such long histories that few people remember why they're at one another's throats. In the sixties, the *Times* considered Brustein for its chief reviewer's job (he said he didn't want to pronounce judgment on a play on a two-hour deadline and "be responsible for people's unemployment"). Rich, in his turn, declined Brustein's offer to teach a course at Harvard.

But beyond the dueling egos and the arguments over who is or is not more politically correct, there is the legitimate matter of how the *Times* uses its acknowledged power over Broadway. Not too long ago, *Times* critics would shift from one foot to another and discount, in an aw-shucks manner, their authority. "Critics don't close shows; producers and theater owners close shows," Rich has said. Now Brustein has opened for discussion the possibility not only that the *Times* has a chokehold on culture in the city but that the paper relishes its leverage and doesn't intend to let go. Readership surveys show that the audience appreciates *Times* critics who have attitude.

The case for "an embarrassment of Riches" demands a pretty close reading between the lines. Five weeks before the Brustein article appeared, an "Intelligencer" item (*New York,* February 10) suggested that Rich gave Tony Randall a tough review after the actor rebuffed a Witchel interview request. Shows that Rich liked out of town—for example, William Finn's *Falsettos*—received advance ink in Witchel's "On Stage, and Off" column. A splashy Witchel feature, a 2,600-word personality interview with Joan Collins, was followed by an exquisitely sandpapered Rich review (Noël Coward's *Private Lives,* "while not remotely a satisfying production . . . may well titillate Miss Collins's most ardent admirers"). And then the old one-two against JoAnne Akalaitis. The late Joe Papp's successor at the Public Theater is "regularly panned" by Rich and "regularly assailed" by Witchel.

Some of Brustein's examples of supposed collusion are misleading. A Collins interview is a natural for the Sunday *Times.* "We like to give feature treatment to the stars," says a writer for the arts-and-leisure section. "Witchel brought some edge to a clichéd form." If another reporter had done the Collins story, few *Times*people believe it would have turned out much different. Neither would Rich, absent Witchel, have strayed very far from his middle-of-the-road review.

Times editors talk about Rich-Witchel

Photograph by Robin Platzer/Twin Images.

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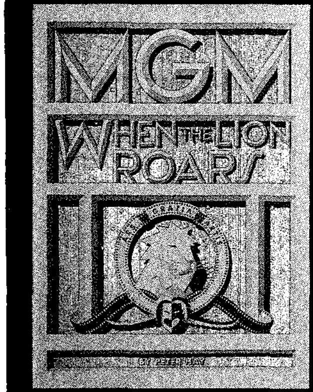

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as a problem of "perceptions." It's the same way that the Bushites airily claim that the economy is just a matter of how consumers "feel." Some people might think a husband and wife might influence each other, but *Times* men and women are too conscientious for that to happen. Moreover, "the *Times* has husband-and-wife teams reporting all over the world, including China, where Nicholas Kristof and Sheryl Wu Dunn won a Pulitzer." It's as if there were no difference between two people covering a country with a population of one billion and two people on Broadway assignment.

Brustein proposes rearranging the deck chairs on the *Times:* Move David Richards from his Sunday space to be "a second daily voice." That way, two *Times* reviews would appear side by side the morning after opening night, instantly making Rich "accountable." But what paper has the money and space to offer two of everything, and how many readers have the time or interest to compare and contrast? It would be simpler if Witchel—or Rich—moved to another beat.

That might be easier for the polymathic Rich than for Witchel. Rich reviewed film for the New York *Post* and film and TV for *Time* before coming to the *Times;* he also did a neat turn last month as a TV critic for (this does get incestuous) *The New Republic,* where Brustein's attack appeared. Witchel has more limited experience; a graduate of Yale drama school, she was an editor and wrote about theater for *Elle, Mirabella,* and *7 Days* before joining the *Times* in 1990.

Times editors knew all this when Rich was divorced and Witchel started accompanying him to the theater. In the manner of the modern *Times,* editors held long, Talmudic discussions, "weighing advantages against disadvantages." One possible solution is for Rich to replace film critic Vincent Canby, 67, when Canby retires. The only problems are that Canby shows no interest in retiring, and Janet Maslin, 42, has been promised the job.

But the real name of this drama is "The Secret Rapture." The *Times* likes attention. Rich is bankable. The *Times* showcases him, as well as other snappy writers. He's become a star, bigger box office than Joan Collins.

The ascendancy of the critic-star, a crowd-pleasing kind of guy, comes at precisely the worst cultural moment. The *Daily News,* one of the three other dailies in New York that regularly cover the theater, is in bankruptcy court. Channel 5 dropped Stewart Klein from the staff (he's paid now by the review), and Channel 11 cut Jeffrey Lyons completely. Earlier this month, WINS let go theater critic Leida Snow after thirteen years.

Snow's listeners can dial WQXR, where Rich reads his reviews. Perhaps they'll soon be hearing Witchel too. ■

Fun City/Gil Schwartz

CELLULAR PHONIES

IT WAS A HORRIBLE AND FRUSTRATING DAY; THAT'S THE ONLY EXCUSE I can offer. It started with a call from Maury, one of our bicoastal consultants. "Mf nargip snz absolutely essential wortabot!" he shouted to me by way of greeting. It was pretty clear he was calling me from something cellular. I appreciated the fact that he was staying in touch, but still. . . something the size, shape, and consistency of a hot dumpling began its inexorable rise into the higher regions of my esophagus.

"Maury!" I hollered back. "I need your assessment of the second quarter for a meeting I'm having in five minutes!"

"Lorg kaznafis going into a tunnel . . . zzzps!" he shot back. Then he was gone. There is no phone quite as dead as one recently evacuated by a portable hookup. I called my assistant in.

"Fire the next person who calls in on a cellular phone," I said.

"The vice-president of finance on line four," she replied. "Calling from a golf cart in Florida."

"Ned!" I yelled. "Aren't you supposed to be on the 9 A.M. conference call? We need you there!" I heard what sounded like a Canada goose honking in the background.

"Give me back that ball, you stupid bird!" Ned was shouting.

"What the hell are you doing down there, Ned?" I said.

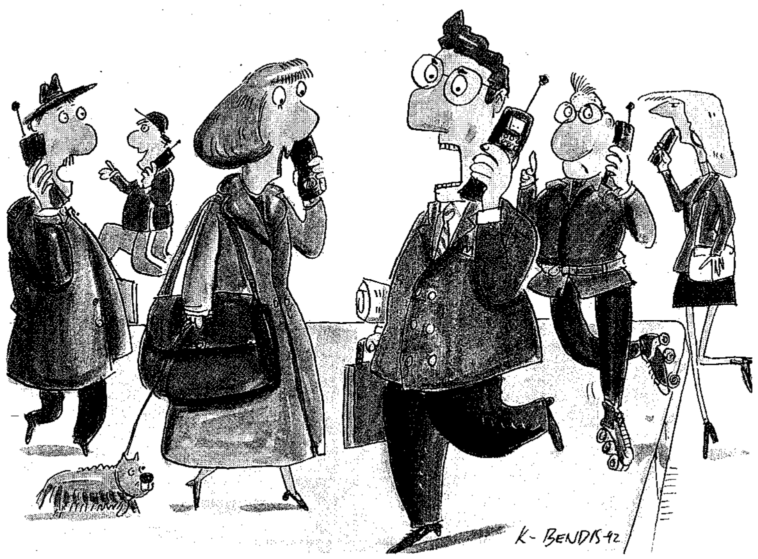
"I'm on an outing with the transdivisional marketing squad!" Ned bellowed. "I wanted to get some information faxed to me by noontime!"

"What?" I asked.

"Well, the bharfliank estimates absolutely data not reductionary!" he said.

"Ned! You're breaking up on me! Hello! Hello!"

"I'll call you back, man!" shrieked Ned. "I'm going into a concrete underpass that leads to the back nine!"



The power of babble.

I hung up. Right after that, there were six or seven calls in brutal succession, all exactly alike. The phone would ring. I would pick up. There would be a serpentine hissing sound, then a vague and distant barking noise, as if a huge and hungry hyena were feasting on a tasty carcass. Then silence.

My secretary placed my conference call. Rogan, a valued vendor, was found at a beachfront property on the island. Leinster, our M.I.S. director, was on the street somewhere waiting on line to use an ATM machine. Borkin, our finance guy, was on a pogo stick heading up from Grand Central. Norris, president of our joint-venture partner, was at breakfast at the Jockey Club. "I've got to keep it down," he murmured into his gizmo. "There are two guys at the next table speculating on Barry Diller's next move, and I don't wanna miss anything."

When we were all together, the wheezing, popping, and gurgling noises coming out of my phone would possibly have excited the mating interest of a common garden weasel, but as a means for mutual verbal intercourse, it stank.

At noon, I was called upon to hop in the senior vice-president's Acura and head out for lunch at one of our local field offices. I thought this was going to offer me some quality time with Arnold in which I could discuss, among other things, my upcoming salary review. Do I have to tell you what happened? First came the call from his administrative assistant to update him on the important calls that had come in during the ten minutes since we'd left the building. Then we called the executive information line that told us how our stock was doing. Then Arnold absolutely insisted that I call my wife and tell her I was calling from his car phone. "Did you submit the medical-insurance forms I left for you on the mantelpiece?" she asked.

"I can't hear you," I said. "I'm going into a tunnel."

By that time, we were there already. Conversation on the way back was monopolized by Weaver, our purchasing VP, who was showing Arnold his new Motorola portable, which is about the size of a mashed Twinkie. I sat in the back and looked out the window.

So you can see that by the time I hit Grand Central that night, I wasn't in the most festive of moods. I entered the train just as it was pulling out and sandwiched myself between a woman with six or seven shopping bags at her feet who was already sleeping, mouth open, drooling, and a tall, thin man in a gray pin-striped suit. The dome of silence settled down over the car.

And that's when it happened. Just as I was about to achieve that wonderful Zen feeling of emptiness that usually hits me just short of Mount Vernon, I heard a voice at my elbow.

"Hi!" said the voice, which was very, very loud. "I'm calling from the train, so I'll have to make it short! Did you pick up the option on the Rasmussen project?" It was the guy next to me. In his hand was a tiny electronic object about the size of a credit card. He was talking into it.

"Get off that thing . . . now," I said.

"I beg your pardon," said the officious doofus, "but I'm trying to have a private conversation here."

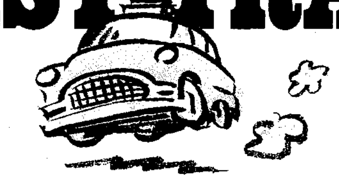
Something snapped in my brain. "The airspace belongs to the people!" I screamed and hurled myself at him. I was vaguely aware that a crowd of fellow travelers had gathered and was cheering me on. Someone gave my adversary a quick kick in the head. He lost his grasp, and I snatched the tiny thing away.

"Give it back!" he howled.

"In your dreams!" I cried, and, in a fever of outrage and confusion . . . I ate it. It was chewy and metallic, kind of like overdone swordfish. It wasn't half bad, although I probably wouldn't want to do it again. When we reached New Rochelle, the state police hauled me away, but I have no regrets. I'd like to thank the friends who have called in offering support and money for my defense. For them, I have a message. Don't worry about me. I feel better than I have in years. Of course, I do have a tendency to beep, hiss, and drift away at critical moments, but if I stay out of tunnels, I think I'll be all right. ■

Illustration by Keith Bendis.

FAST TRACK



EDITED BY CHRIS SMITH

BRIEF LIVES

Broadway's Long Suit

IF YOU'RE A THEATER TYPE—and you *matter*—William Ivey Long has had his hands all over you. A barrage of taste and refinement, Long changes hems at pit-stop speed. Ideas, too. And no wonder: Clothing three shows at once—*Private Lives, Crazy for You,* and *Guys and Dolls*—he's the busiest man on Broadway.

Tonight, he's experiencing a series of revelations:

"Honey, with her body—*NO BELT!*"

"She needs a shoulder pad if ever I saw one."

"Who had the bodybuilder arms and didn't want to show 'em?"

"The calves. For God's sake, *watch the calves!*"

Scribbling, then shredding, Long suffers for truth. This involves cleavage and the phenomenon called chorus girl. In ten days, he must dress *Guys and Dolls.*

Right now, he's designing—free-associating, actually—six chorus dresses, onstage for *three minutes.* He's fitting thespian egos, which are often outsize.

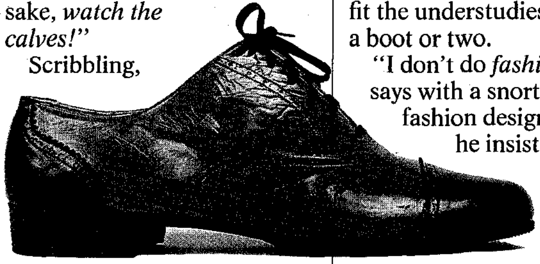
"I read body language," says Long, 44. "I watch these actors move, and they tell me what they hate about their bodies. Then I cover it up."

The ankle. The elbow. The knobby knee. "My job is about *intimacy,*" he adds. "Psychological intimacy. You've got to get the cast to trust you. That's why I get up in the morning."

For a while there, he was getting up for Joan Collins. The couture of the idle: That's *Private Lives.* Robes, gowns, flowing things—that conceal *and* reveal. Long points to a photo of Collins. "I'm proud of her sleeves," he beams. "They were inspired by an old Cartier bracelet. Very *Grecian.*"

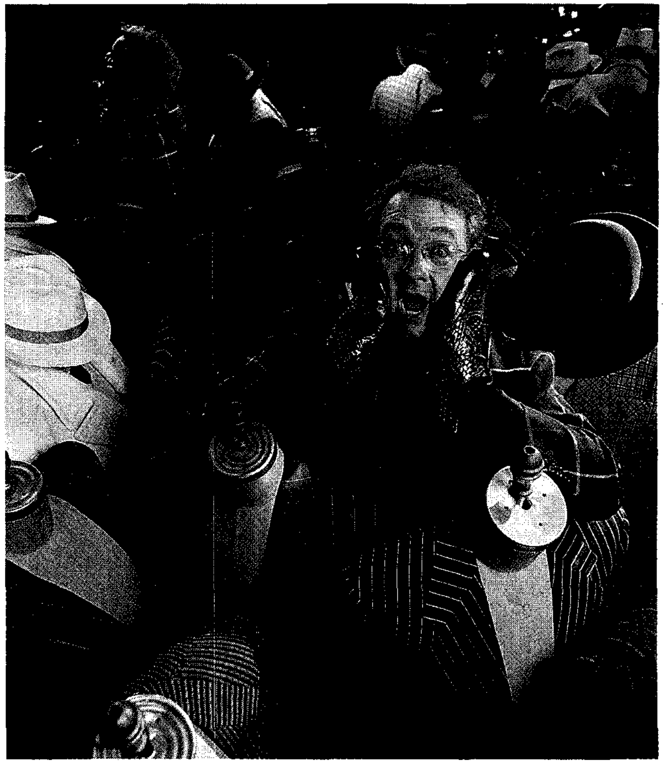
Then there's *Crazy for You,* "a look I call Pueblo Deco," he says. It's Long's genius that keeps the cowpokes and sleepyheads from looking like Broadway pretty boys. The show's a month old, but Long is still fine-tuning. He has to fit the understudies and polish a boot or two.

"I don't do *fashion,*" he says with a snort. "I'm not a fashion designer." He is, he insists, a storyteller. "I don't think it's the cut of the dress. It's how much of a person, a character, we want to discover through what they're wearing."



Long's own duds? A uniform: blue blazer, white oxford-cloth shirt, earnest tie, khakis. "It's wallpaper. So I can fit in anywhere. My clothes don't *tell* a story; they hide one."

The tale begins in North Carolina, where he "literally grew up in a fabric bin." Both his parents were—still are—in theater: writing, directing, designing. And Long's education, in history (William and Mary), art history (University of North Carolina), and costume design (Yale), weaves through his designs.



William Ivey Long with his costumes for Guys and Dolls.

For *Assassins,* he researched the villains meticulously. He became obsessed with finding just the right wool for John Wilkes Booth's topcoat. That same season, for *Six Degrees of Separation,* Long painted the cast in Kandinsky colors—to match a canvas on the set. ("No one noticed," he mourns.) He even donated his own pink shirt.

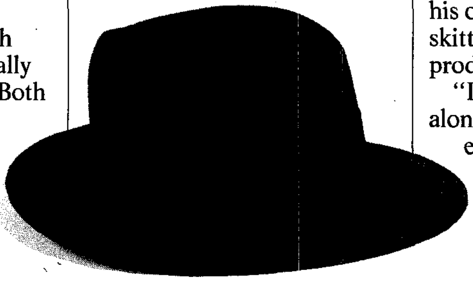
"You know, ever since I saw the mice and the bluebirds sewing Cinderella's dress, I knew what I wanted to do," he says.

Long's big break, after he survived five years in the Chelsea Hotel, came with *Nine.* He won a Tony, and respect. He's since done Mick Jagger, the Pointer Sisters (in Las Vegas!), and a few ice skaters.

But for *Guys and Dolls,* the look's less rarefied: 100 fedoras, countless neckties, killer suits. The designs are his own; he says he was too skittish to study the original production.

"In the opening scene alone," Long says, "we've got every kind of fabric." His favorite? "I'm not telling. It would make all the other fabrics jealous."

BOB ICKES



Photographs by Michael McLaughlin.

DESIGN

PATTON PENDING

BACK IN THE FIFTIES, WHEN Phil Patton, author of *Made in USA: The Secret Histories of the Things That Made America,* was growing up, people kept time with Westclox (not Braun), took snapshots with Brownie Hawkeyes (not Canon Sureshots), drove Chevys (not BMWs). They were a lot more likely to relax in an aluminum lawn chair from Sears than in an Eames lounger.

These humble, everyday objects are just the sort of pieces that are *not* included in the Museum of Modern Art's design collection. And to Patton, who's a sort of Margaret Mead of American design, that's a shame. For example, he says, the Euro-minded curators at MOMA would never display the Corvair—Pinin Farina's Cisitalia 202 GT is the only car in the collection. "Despite the fact," says Patton, 39, "that the Corvair was the last innovative car Detroit built—it had an air-cooled rear engine and independent suspension and was also one of the most beautiful cars ever made."

It's just such quirky observations that make *Made in USA* (Grove Weidenfeld; $24.95) more than a campy celebration of Sunbeam toasters and Fiesta Ware or yet another illustrated encyclopedia of goofy American dust collectors. Like Tracy Kidder and Witold Rybczynski, Patton's interested in making us care about how technology affects our lives and the role it plays in American culture.

Growing up in North Carolina, Patton was always curious about how things worked, and after graduating from Harvard, he wrote about art and architecture for magazines like *Artforum* and *Art in America.* But there came a point about seven years ago where "suddenly the Art Deco spires of the Chrysler Building started to look a whole lot better than the steel-and-glass outlines of the Lever House."

That's when Patton, who lives in Montclair, New Jersey, and writes a monthly column for *Esquire,* decided that things American were getting a bum rap. Now calling himself "a recovering modernist," Patton says that an Olivetti typewriter was the real inspiration. "It looked great, but I had to keep fixing it with paper clips and rat-nosed pliers. Then I got an IBM Selectric, a great machine." The irony, of course, is that MOMA has an Olivetti but not a Selectric, which was designed by Eliot Noyes, once design curator for the museum.

Even the lowly Coca-Cola bottle is proof positive that while form follows function, it's not always God who's in the details. The now-classic shape was dreamed up after a Coca-Cola executive decided the company needed a bottle that was instantly recognizable as Coca-Cola, even when you felt it in the dark. "In a way," says Patton, "it sort of sums up the story of American design." And of *Made in USA.*

RICHARD DAVID STORY

Form follows fizz: Design writer Phil Patton.

DETAILS

IN THE RED

THE CASH-MACHINE ALCOVE at the Chase Manhattan Bank on Broadway just north of Houston Street is as vaulting and white as a SoHo gallery. So when the computer screen shines instructions up in Russian, a customer using his NYCE card might imagine the place was Buchanan fodder—a conceptual-art piece funded by some Commie at the NEA.

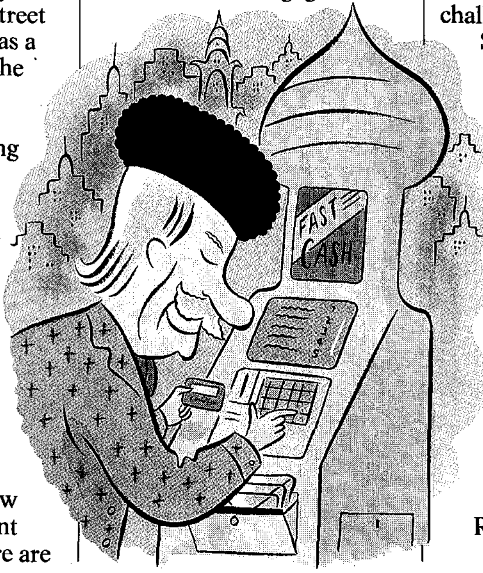
It's not. Neither is Chase testing software for a branch in no-longer-Red Square.

In fact, explains Bella Veksenfeld of the New York Association for New Americans, a resettlement agency for refugees, there are no commercial banks in Russia—no checking accounts, no mortgages, no credit, certainly no automated-teller machines. That makes banking a challenge for the 22,000 Soviet Jews the agency expects to move to New York City this year. That's why NYANA teaches them how to bank—and taught the Chase cash machines some Russian.

The immigrants love ATMs, says Veksenfeld, herself Soviet-born: "It is very new for them, very unusual. It is nothing like that in Russia. You know how many centuries behind Russia is?"

Refugees referred to NYANA receive a small monthly stipend, which the agency deposits into special withdrawal-only accounts at Chase. The clients train on dummy machines at the NYANA office, then draw on their accounts at Chase ATMs. The Russian-speaking machines are available in six branches, from Brighton Beach to South Ferry; the Broadway-at-Houston machines speak Russian not for art's sake but because, until recently, NYANA's office was a few blocks away.

Not a single Russian client, Veksenfeld says, has refused an ATM card and asked for cash. Russians know from long lines and crabby bureaucrats—they don't miss them at all. RUSSELL MILLER



Photograph by Frank Veronsky. Illustration by Seth.

NEW YORK JOURNAL

BUTT HEADS

'TWAS A COLD DAY, THE coldest of the year, but they were out there: intrepid, determined, flung outdoors by signs that read SMOKING IS PROHIBITED IN ALL PUBLIC AREAS OF THIS BUILDING. VIOLATORS ARE SUBJECT TO A $50 FINE.

THIS MEANS YOU!

WE MEAN BUSINESS!!!

Enjoy your cigarette.

SMOKER NO. 1

NAME: "I'm not even supposed to be out here—you want me to tell you my *name*?"

AGE: "I'm 57 years old, I've never broken a law in my life, and all of a sudden I'm a criminal. I'm getting punished for a dirty habit I picked up when it was a great thing to do."

HER STORY: She's a secretary for the law firm Weil, Gotschal & Manges, which is in the GM Building, at 59th Street and Fifth Avenue. Smoking is allowed only in enclosed offices. "And that," she says, "I don't have." She hops on the elevator two, maybe three times daily, whenever she can get away. "I don't get a break. We're not union, kiddo." Her brand: Parliament.

WORDS OF WISDOM: "Tell Koch, he's the one that started all this. It was his bright idea to put diapers on horses, too."

SMOKER NO. 2

NAME: David Moore.

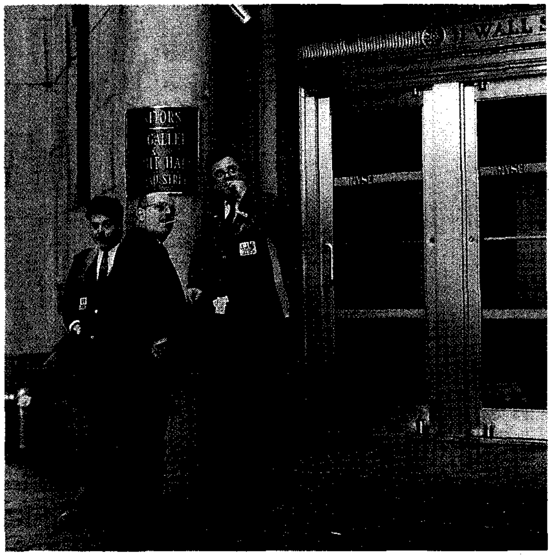
AGE: 28, a smoker since 14.

JOB: Security guard, New York Stock Exchange.

HIS BRAND: "Marlboro, of course."

PHILOSOPHY: "Smoke from cars is gonna kill you. A mugger might kill you. Something's gonna get you. Life's too short. You might as well live it to the fullest."

WHY HE SMOKES WHERE HE SMOKES: "The babes are better outside." In fact, Moore doesn't have a choice; only members are allowed to use the exchange's inside smoking rooms. "And they all go outside, too, because it's too smoky inside." Indeed, some of Moore's co-smokers *are* members, and they agree. But how cold must it be before even these hardy souls give up? "It hasn't been that cold yet," says one.



They'll walk a mile: Smoking at the stock exchange.

SMOKER NO. 3

NAME: "No comment."

JOB: "Can't say."

HIS BRAND: "Why you wanna know?"

WHERE HE'S SMOKING: Just inside a set of revolving doors at the Daily News Building, where a NO SMOKING sign hangs between a pair of three-foot-high ashtrays.

SMOKERS NOS. 4, 5, 5½

NAMES: Helen Martinez, Millie, and Joy. Helen can use her last name because she's retired; and besides, she doesn't smoke anymore—she just dropped by to chat with her old friends.

JOB: Clerks at the Metropolitan Life Insurance Company, 25th Street and Park Avenue.

WHY THEY'RE HERE: Millie: "There's signs posted from the basement all the way up. Technically, we're not supposed to be smoking right here."

"Right here" is inside the well of a revolving door, which does a good job of tempering the subzero winds. Still, there are two dozen Met Life folks out here, puffing, shivering. Millie packs Saratoga 120's; Joy goes for Parliaments.

AGE: "Are you kidding me?" (in unison). Joy is a 12-year employee; Millie's been there 27. They've both smoked a long time.

OPINION OF NONSMOKING RULES: Millie: "I object to it, I do. And I object to reformed smokers who object to smoking." She lists other things that she objects to—not a short list. "We need to have a designated area inside where we can smoke," says Millie, a redhead with a voice of pure gravel. "We're addicted to it, and we cannot help it."

SMOKER NO. 6

NAME: John Viola, and no, he's not related to the ex–Mets pitcher. "You think I'd be standing out here if I was?"

JOB: Data processor at Teachers Insurance, 485 Lexington Avenue.

THE SCENE: 485 Lex hops even more than Met Life—it must be something about insurance companies. Viola claims that 30 smokers on the sidewalk is not rare.

HIS BRAND: "Whatever's on sale. I'm on Dorals right now." In New Jersey, where Viola lives, Dorals go for as little as $1.30 a pack when bought by the carton.

HIS STORY: Viola's not thrilled about this no-smoking-indoors stuff, but he doesn't let it ruin his day. "I come out here in all kinds of weather. Subzero, sleet, whatever. I usually don't even bother to put on a coat." His wife works in an office with only three people. "And *all* of them smoke," he says, somewhat dreamily. "Inside."

STEPHEN J. DUBNER

PRICES

HERE'S WHAT IT COSTS TO BUY A New York City souvenir that doesn't have a heart on it:

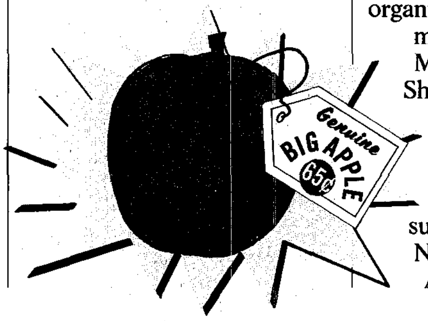
☐ Gold-plated Tavern on the Green bookmark, at the Tavern on the Green gift shop, Central Park West and 67th Street, $5.

☐ Department of Sanitation necktie, in blue or red with a silver garbage-can pattern, at Citybooks, 61 Chambers Street, $12.

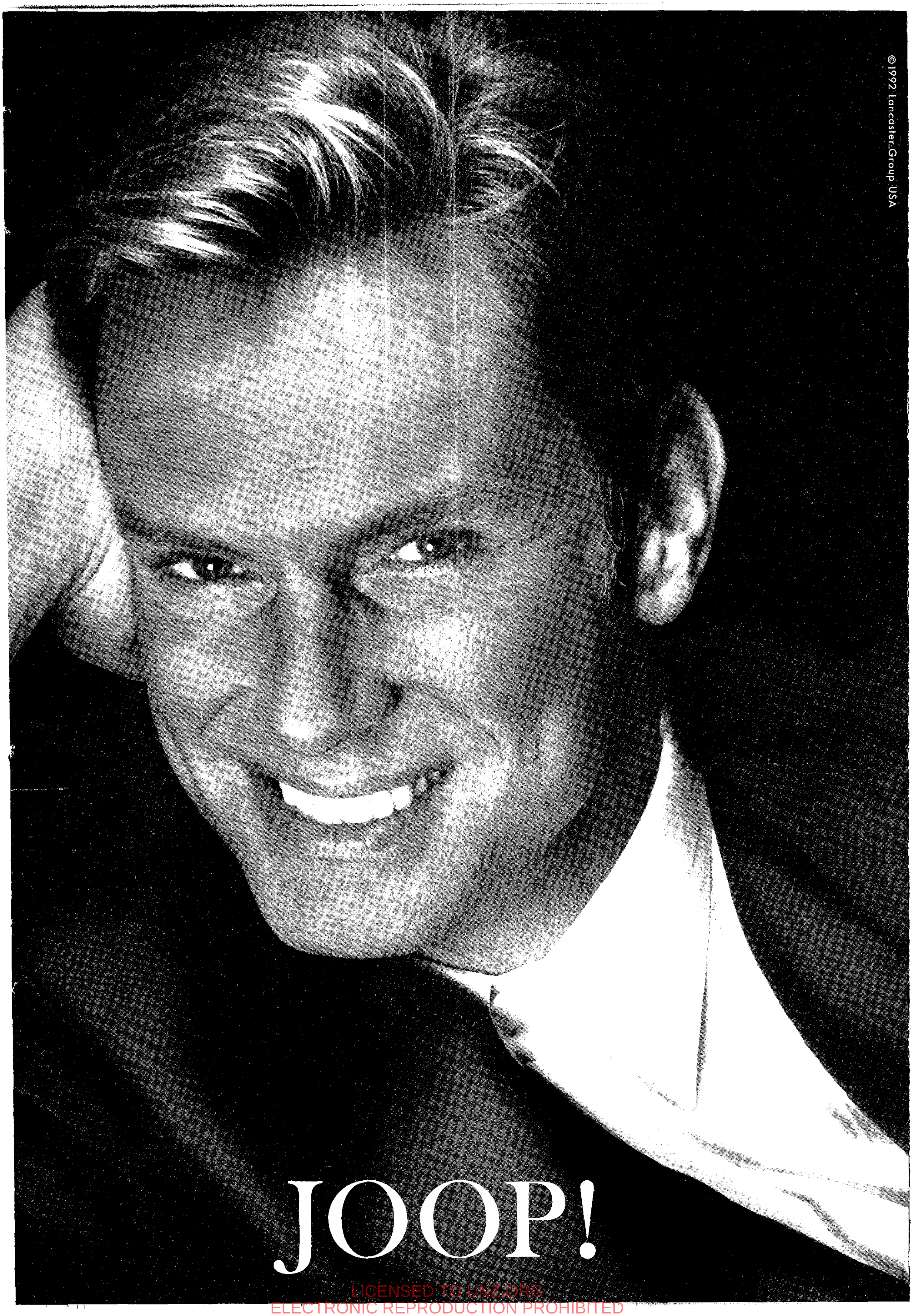
☐ One-pound, seven-inch-high, solid-milk-chocolate Statue of Liberty, at Li-Lac Chocolates, 120 Christopher Street, $18.

☐ Metropolitan Opera Guild embossed-leather portfolio to organize tickets of all sizes by month, at the Metropolitan Opera Shop, Lincoln Center, $95.

☐ Used NYPD motor scooter, at the biweekly police surplus auction, Brooklyn Navy Yard, 570 Kent Avenue, negotiable.



Photograph by Ed Quinn.



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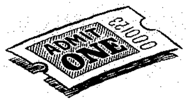


THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

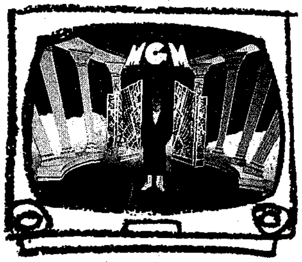
MOVIES

Othello: This is the fortieth anniversary of Orson Welles's classic. It's been called a masterpiece, but it's rarely been shown. Watching this handsomely restored black-and-white version, one can begin to understand what all the fuss was about when it won the grand prize at the Cannes Film Festival in 1952.

RECORDINGS

The Marriage of Figaro (Deutsche Grammophon): This two-CD set, with a few exceptions, is pretty much the *Figaro* you'll hear at the Metropolitan Opera this season (the next performance is March 18). A dream cast—Kiri Te Kanawa, Thomas Hampson, Anne Sofie von Otter, Ferruccio Furlanetto, Dawn Upshaw, Tatiana Troyanos—makes this exciting new release a must for fans. Conductor James Levine couldn't be in better form.

Wolfgang Amadeus Mozart
LE NOZZE DI FIGARO
Ferruccio Furlanetto · Dawn Upshaw · Kiri Te Kanawa
Thomas Hampson · Anne Sofie von Otter · Tatiana Troyanos
The Metropolitan Opera Chorus and Orchestra
JAMES LEVINE
DIGITAL



TELEVISION

MGM: When the Lion Roars (page 62): Three nights! Seven and a half hours! All the stars in Hollywood! Sounding like the greatest epic ever made on the motion-picture industry, this glance back at the glory years—Thalberg, Marion Davies, Garbo, and the Marx Brothers—is very entertaining. (TNT; beginning March 22; 8 P.M.)

SCENES

The New York City Gay Men's Chorus salutes Leonard Bernstein in its March 22 benefit. Singers from Broadway and opera join in. Tickets are $10 to $50. At Carnegie Hall.

"Meals on Reels": No, the proceeds don't benefit any good cause, but this is the first film festival devoted entirely to food—a day-into-night celebration of 30 films and videos on much more than meat and potatoes. Among the highlights: *M.F.K.*, a new 56-minute documentary on M.F.K. Fisher. At NYU School of Law on March 21, between 11 A.M. and 11 P.M.; 529-1955.

MUSIC

The Russians are coming: There's not much known in these parts about the St. Petersburg National Opera, but beginning March 17, the company is at the State Theater for three weeks. Opening night, it's *Boris Godunov*. On March 21 (at Carnegie Hall) and March 22 (at Avery Fisher), the Moscow Philharmonic plays.

***Atys:* When Lully's French Baroque opera came here in 1989, the critics rejoiced. From March 19 through 22, the Paris Opéra-Comique production is back. At the Brooklyn Academy of Music.**

U2: The Irish band has shed its saviors-of-rock posing and added a high-tech stage show for its tour, launching *Achtung Baby*. At Madison Square Garden on March 20.

THEATER

The Roundabout Theatre has had a good track record this year, beginning with its memorable production of *The Homecoming*. Stephen Lang as the Dane and Elizabeth McGovern as the object of his affection do their Shakespearean best in a production of *Hamlet*. Now in previews.

Oh, What an Awful Thing to Say!
Gathered by
WILLIAM COLE and LOUIS PHILLIPS

BOOKS

Oh, What an Awful Thing to Say!: That's why we love it. This curmudgeonly little companion—no misanthrope should be without it—has all sorts of delicious put-downs. (St. Martin's; $13.95.)

VIDEOS

***Other People's Money* (Warner; $9.49): What started out as a modest two-acter Off Broadway has now been turned into an oversize Hollywood comedy on money-grubbing Wall Street types. Danny De Vito stars.**

TASTINGS

BY ALEXIS BESPALOFF

Watch for Cabernet Sauvignon from Chile. It's well priced, easy to drink, and less intense than its California counterpart. Good examples include such 1988s as Cousino-Macul and Santa Rita Reserva, as well as the 1989 Caliterra ($7 to $8).

RESERVA
Santa Rita
1988
CABERNET SAUVIGNON

Joseph Clementi

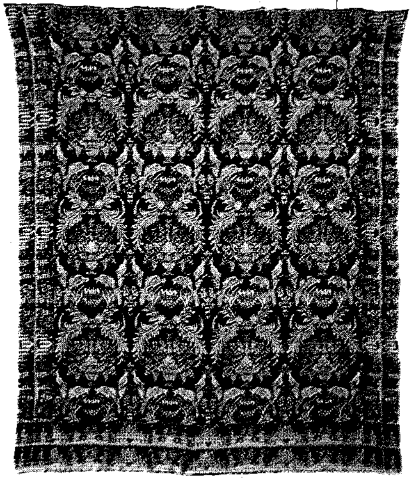
ASK GAEL

What's new and exotic? Cyndi Lauper and company may be happier with the Thai cooking at Kim Khao than I am. Or maybe they just love the lively open kitchen. Everyone you think you know is grazing on small dishes—*hot-and-sour prawns with chili* and lemongrass or pepper-gingered squid salad. At 171 Spring Street; 966-3939.

Charlie Samuels

ART

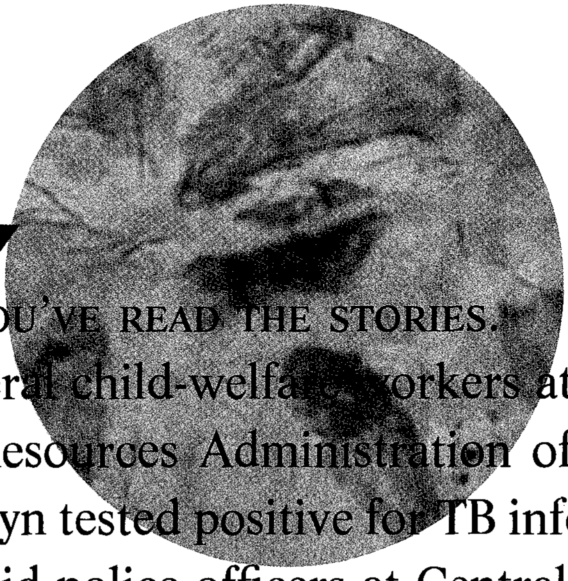
"Woven for Warmth, Coverlets From the Collection of the Museum of American Folk Art": Only twenty pieces in all, but what wonderful examples they are.



TUBERCULOSIS IS BACK. WHAT SHOULD YOU DO?

BY JANICE HOPKINS TANNE

Q&A ABOUT TB



Courtesy of the New York University Medical Center, Bellevue Hospital

YOU'VE READ THE STORIES.

Several child-welfare workers at a Human Resources Administration office in Brooklyn tested positive for TB infection.

So did police officers at Central Booking in the Queens courthouse.

More than 100 Woodhull Hospital employees were reported to have been infected on the job with tuberculosis bacteria (the red filaments in the blowup, below left).

Twelve prisoners and a guard died from a drug-resistant strain of tuberculosis.

TB outbreaks at several New York hospitals spread from patient to patient and to health-care workers, killing some of them.

A New York City task force recommended new TB-screening measures for the 250,000 people who pass through the criminal-justice system every year—and for the court and jail workers who deal with them.

Cost estimates for a new, 120-bed isolation unit at Rikers Island for prisoners with active TB soared to more than three quarters of a million dollars per bed.

Health officials were said to be considering quarantine for TB patients.

You've read the stories, and you're worried.

Tuberculosis is here again, often in a very nasty form that resists standard treatment, at a time when the city is plagued by a recession and scourged by related epidemics—HIV infection, homelessness, and poverty—that encourage its spread.

People thought TB was a disease of the past, like smallpox. Not only has it returned with a vengeance but the city is in worse shape to fight it than it was 30 years ago. Cases are at almost the level they were in 1960, but back then there were well-equipped public clinics, X-ray vans, doctors and nurses trained in diagnosing and treating TB, new drugs to treat it. Now, however, sanatoriums and isolation hospitals have been closed, and today's hospitals, with their air-circulation systems, may have actually spread TB from infectious patients. "The situation today is a sobering reminder of the need to maintain a strong public-health infrastructure," says New York City's acting health commissioner, Margaret A. Hamburg, M.D.

Tuberculosis poses some threat to all New Yorkers, because it is spread through the air, like flu and the common cold, although it is far more difficult to catch. New Yorkers have every right to be concerned, but there is no cause for hysteria or panic. "Clearly, we have a serious problem, but we understand the mode of transmission, and we have drugs to treat and cure tuberculosis. The critical priority is to identify those with active disease and make sure they complete the full course of treatment," says commissioner Hamburg.

There are some logical questions to ask about New York's TB epidemic: How bad is it? What is my risk? What can I do to protect myself? Here are the answers, from local and national experts.

HOW BAD IS THE EPIDEMIC?

NEW YORK'S EPIDEMIC IS the worst in the country—and in New York City, it's out of control. "The city needs a series of things: increased treatment of TB cases, more supervision of cases, combining treatment with other services, directly observed therapy, better outreach to find patients, follow-up on noncompliant patients," says Dr. Lloyd Novick, director of community health at the New York State Health Department. Dr. Hamburg says the city and state governments are developing a "New York–New York Agreement" that will define critical issues, identify gaps in the system, and set roles for city and state. "It should lead to more effective programs and added funds," she says.

"Tuberculosis had been declining by about 5 percent per year. In New York, TB began to increase in 1979," says Dr. Charles P. Felton, chief of the pulmonary division at Harlem Hospital Center. "Nationally, the trend upward started about 1985. In 1990, there were 25,720 cases nationwide. New York City had 3,520—about 15 percent of all U.S. cases."

"People are dying in hospitals. They're probably dying on the streets," says Dr. Barry Bloom, a microbiology professor and TB expert at Albert Einstein College of Medicine.

Epidemiologists use the "case rate"—the number of cases per 100,000—to judge the seriousness of an epidemic. Nationally, there are about 9 cases of TB per 100,000 population. "Fifteen cases per 100,000 population, or 50 cases in a county, is an epidemic," Dr. Felton says. "The case rate for New York City as a whole is about 50 per 100,000, but some middle-class neighborhoods have rates below the national average. Central Harlem has the highest rate in the United States: 233 cases per 100,000 population. That's a Third World level." In the city, TB is at epidemic levels in Manhattan, Brooklyn, the Bronx, and Queens; in the metropolitan area, in Nassau, Suffolk, and Westchester counties.

Provisional figures for 1991 indicate about 3,700 TB cases in New York City, but because of undercounting and underreporting, the actual number is probably 20 to 40 percent higher, says Dr. George Di Ferdinando Jr., head of the TB-control program at the New York State Health Department.

"TB has retreated into pockets—the foreign-born, intravenous-drug users, the medically underserved, residents of long-term-care facilities such as prisons and nursing homes, and people with HIV infection," says Dr. Di Ferdinando.

The very worst news is that many cases are caused by new strains of the tuberculosis bug that are resistant to the drugs effective against ordinary TB. Multi-drug-resistant strains are estimated to be 50 percent fatal.

HOW IS THE INFECTION SPREAD?

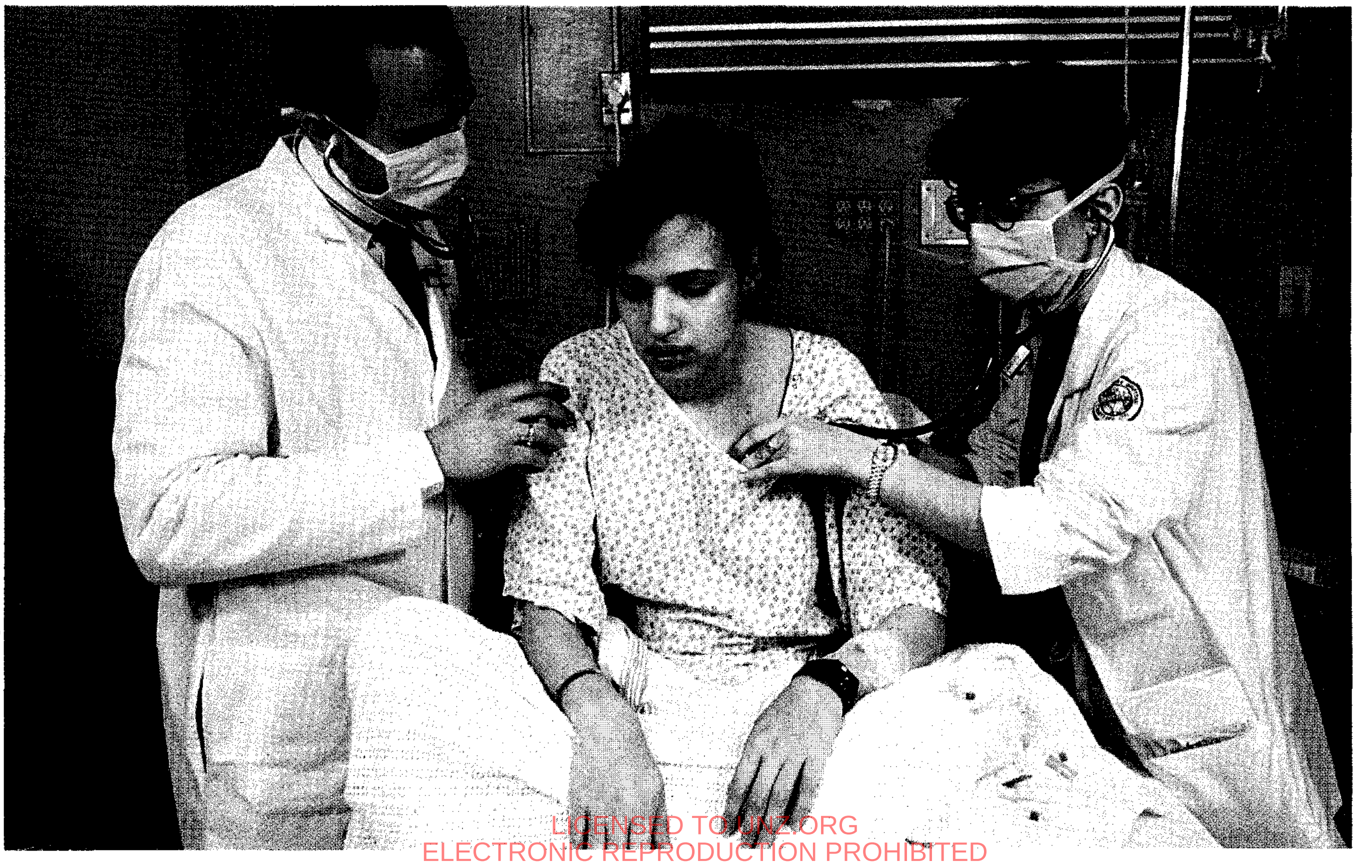
UNDERSTANDING SOME BASIC facts about tuberculosis should take away some of the fear of this common infection. TB is spread when a person with active tuberculosis coughs or sneezes and sends tubercle bacilli into the air: The invisible bugs may cause an *infection* in the lungs of someone who inhales them. Although TB is spread through the air, it's not easy to catch. "It usually takes perhaps two months of 24-hour-a-day contact or six months of 8-hour-a-day contact with someone with active, untreated tuberculosis," says Dr. Lee Reichman, president-elect of the American Lung Association. "TB is not as easy to catch as measles or chicken pox," says Dr. Hamburg. "It takes close, prolonged contact in the home, the workplace, in jails or hospitals, not in subways or elevators." TB is not transmitted through food or water, kissing, sex, or blood transfusions.

Dr. H. William Harris, a TB expert at NYU Medical Center/Bellevue, says, "Your risk depends on the length of time you share the air in close, intimate, prolonged contact with someone who has active TB." Symptoms of TB include cough, fever, night sweats, and weight loss.

In New York, perhaps a million people are infected with TB. But "infected with TB" does not mean "sick," and it does not mean "infectious to others."

"Anyone who has been infected with the TB bacillus has about a 10 percent lifetime chance of developing TB," says Dr. Reichman, professor of medicine and director of the pulmonary division of the New Jersey Medical School, Newark, who is a former head of New York City's TB bureau. In most cases, the immune system suppresses the infection. Elderly people sometimes develop TB from an earlier infection as their immune systems wane with age or illness. People infected with HIV (the virus that causes AIDS), whose

CHECKING A PATIENT AT NEW YORK HOSPITAL.



Richard Falco/Sipa

immune systems may be depressed, have a 10 percent (or higher) *per year* chance of having a latent TB infection flare up. Says Thomas Frieden, M.D., a Centers for Disease Control (CDC) expert on assignment to the city health department, "The more effectively we do HIV prevention, the more effectively we will prevent TB."

TB WAS NEVER REALLY brought under control in the inner cities, but AIDS made the big difference," says Dr. Felton. "TB is highest among IV-drug users." About half of New York City's estimated 200,000 IV-drug users are thought to be infected with HIV.

Prostitution for drugs has led to increasing heterosexual transmission of HIV, Felton says. "We see a significant increase in TB in preschool children whose parents are sexually active and using drugs," he says. TB infection is higher among men than among women, higher among blacks and Latinos than among other racial and ethnic groups, and higher in those aged 25 to 44 than in people of other ages.

THE FACTS: *To be infected, you must have close, prolonged contact with someone who has active, untreated TB—say, six months of eight-hour-a-day proximity in the workplace.*

Infection with TB leaves a sign. If the person is given a skin test (the most reliable is the Mantoux Purified Protein Derivative, or PPD, test), a raised bump will show that there has been an infection at some time in the past. However, in TB patients who are HIV–positive, the test may be unreliable.

A positive skin test calls for a chest X-ray to see if there is active infection and, if so, a sputum smear for acid-fast bacilli (the family of bugs that includes the TB germ). If TB is confirmed, the patient should get drug treatment and drug-susceptibility cultures to determine whether the particular strain of TB is susceptible to the drugs being used.

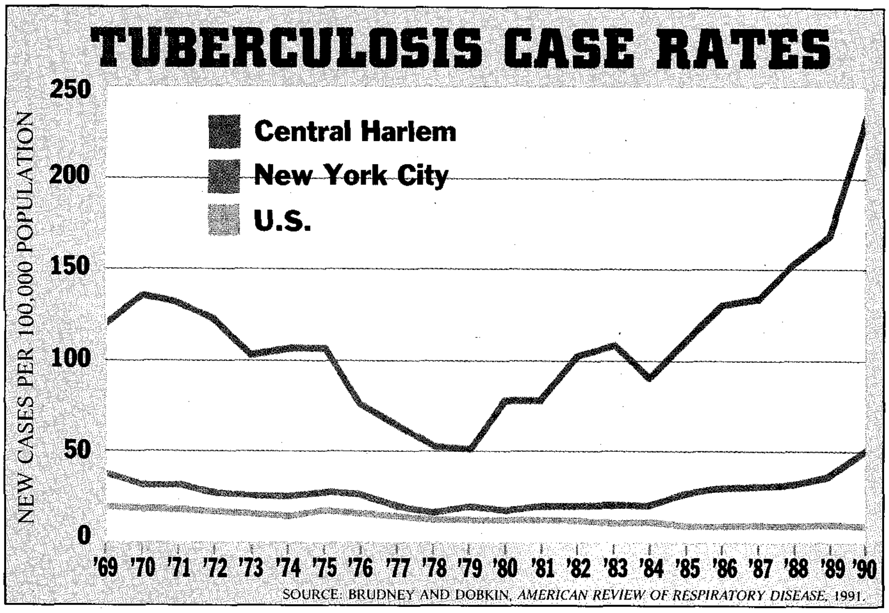
WHO SHOULD BE SKIN-TESTED?

IN THE EARLY SEVENTIES, THE NEW York City Department of Health skin-tested all Board of Education employees. We found that a positive skin test was related to age, sex, race, and socioeconomic status," Dr. Reichman says. "Among whites, about 10 to 12 percent were skin-test positive; among blacks, about 20 to 22 percent; and among Hispanics, about 25 to 30 percent." This percentage is called the "background rate" in a given group of people.

"I'm not excited about that 17 percent rate among the police officers at Central Booking in Queens. It's what I'd expect as the background rate. I'd like to come back next year and see if it has changed," Dr. Reichman says.

Older people are more likely to be skin-test positive, because when they grew up, TB was more common; also, they have had longer to be exposed. Men are more likely to be skin-test positive than women, perhaps because—at least until recently—they were more likely to work outside the home and to be exposed to TB on the job.

The benefit lies in finding recent "converters," people who have changed from a negative to a positive test. They need to be checked for active TB and are often given treatment with the drug isoniazid for up to a year to forestall development of TB.


TUBERCULOSIS CASE RATES

SOURCE: BRUDNEY AND DOBKIN, *AMERICAN REVIEW OF RESPIRATORY DISEASE*, 1991.

Last year, New York City required skin-testing of all students newly entering public, private, or parochial schools. "About 3 percent were skin-test positive," says Dr. Jack Adler, head of the Tuberculosis Bureau at the New York City Department of Health. "Less than one percent is desirable. Since we had not done this testing before, we have no idea whether the rate is going up or down."

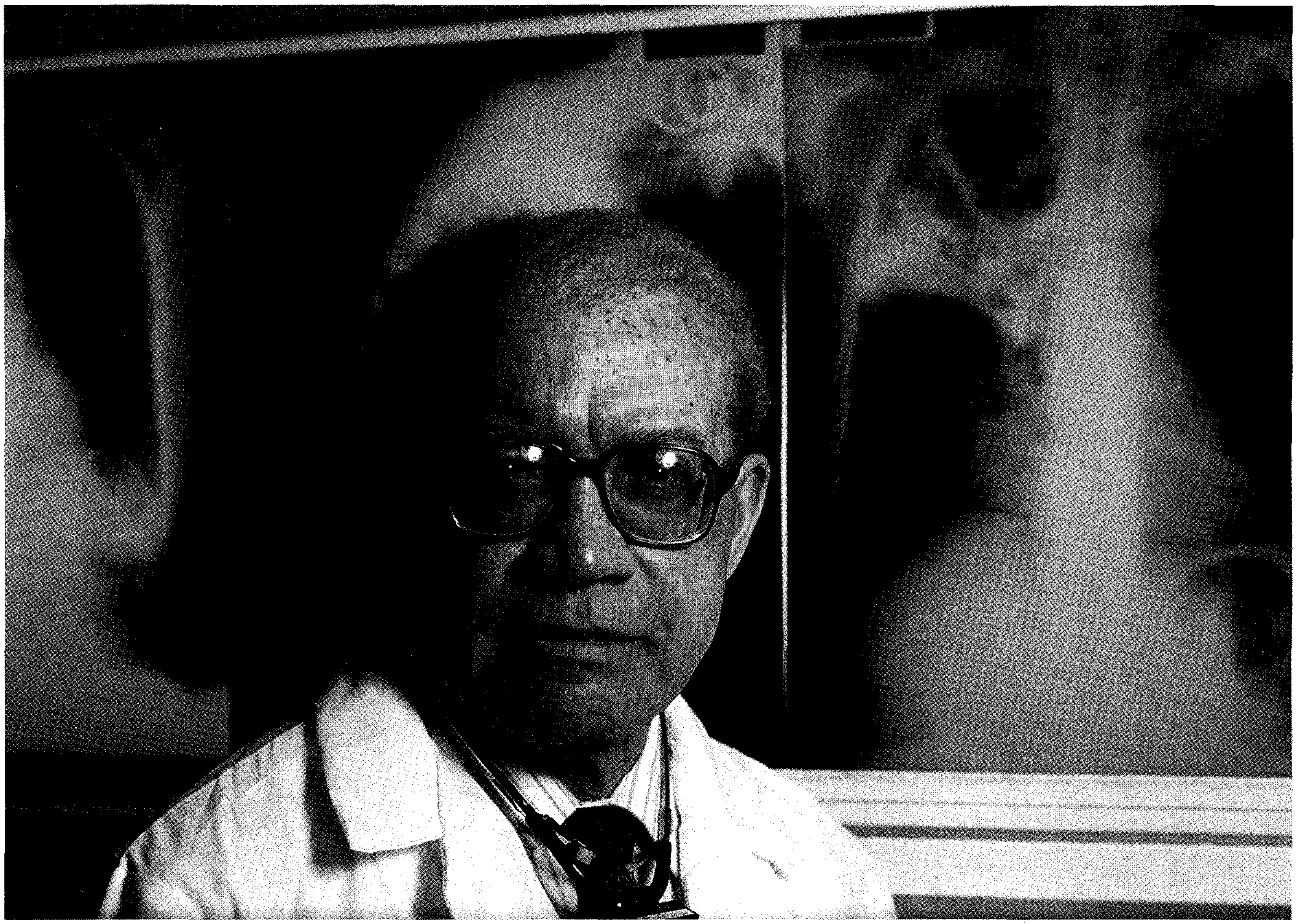
Health-care workers, particularly those who work with high-risk groups like emergency-room patients, people with lung diseases, IV-drug users, and those infected with HIV, are at higher risk. Administrators, clerical workers, security guards, and housekeepers who work in such areas are also at risk.

Tuberculosis is an occupational hazard for doctors who work in pulmonary medicine. Dr. Anne Davis, head of the chest clinic at Bellevue. told me, "I had TB. When I interned at Bellevue in 1949, there was a whole section for doctors and nurses with TB. It was before the drugs to treat TB. I was on bed rest for eight months, and then I spent eight months at the Trudeau sanatorium at Saranac Lake. I remember two young women who died."

Because of the high prevalence of TB in prisons, the New York State Department of Correctional Services now requires inmates and staff members to be tested at entry into the system or on employment, at least annually thereafter, and after any known exposure to TB.

New state guidelines will recommend that hospital workers be skin-tested every year instead of every two years. Testing every six months should be considered for employees at the highest risk or when large numbers of hospital staff have "skin-test converted" (that's what apparently happened at Woodhull Hospital), or when staffers have had high exposure to patients with suspected or confirmed infectious tuberculosis. According to the state health department, new skin-testing guidelines are being drafted for ambulance workers.

"Any hospital doing follow-up on its staff is finding skin-test conversions. It happens more and more. We don't know what to offer people to prevent them from developing TB. There is no proven prophylaxis for people who have been exposed to a TB strain that may be resistant to commonly used drugs," says Dr. Jay



“DRUG-RESISTANT STRAINS ARE TODAY’S PUBLIC-HEALTH NIGHTMARE,” SAYS DR. CHARLES FELTON, OF HARLEM HOSPITAL.

Dobkin, head of the AIDS program at Columbia-Presbyterian.

Should the ordinary citizen get a skin test? “When I trained 30 years ago, a Mantoux PPD test was part of every routine workup. It’s a good idea for people to know if they are positive or negative—that is, whether they have ever been infected with TB,” says Dr. Shalom Hirschman, director of the division of infectious disease at Mount Sinai Medical Center. Dr. Adler recommends a skin test as part of routine checkups, perhaps every five years—but, of course, immediately for those who have a known risk or known exposure.

WHAT IS THE TREATMENT?

ONCE DIAGNOSED, TB IS treated with drugs for six months to up to two years for drug-resistant strains. Because of the new strains that are resistant to multiple drugs, the city health department now recommends starting patients on four drugs—isoniazid, rifampin, ethambutol, and pyrazinamide. “The four drugs cost our pharmacy less than $6 a day. It’s the cost of the bed that makes it so expensive to treat TB patients,” Dr. Davis says.

Infectious TB patients are usually told to stay home or are isolated until they are noninfectious (as determined by sputum tests; that may be several weeks or months). “We probably have more TB patients than any other hospital in the country,” Davis says. “We have about 80 to 90 in the hospital at any one time, about half of them on the chest service. A vast number of Bellevue’s patients are homeless.”

Once patients are noninfectious, they must continue taking medication for months. “We try to link our homeless patients up with our clinic before they leave. We see they have their medication,” Davis says, but she admits that many simply “elope” by walking out of the hospital.

Headlines scream about “killer TB,” the new multi-drug-resistant strain that killed twelve New York prisoners and a guard and also spread within three hospitals to about 100 people—other patients and health-care workers, some of whom died. “It’s not another bacterium. It’s not more virulent. It’s not more infectious,” says Dr. Adler. But it is a serious problem.

“There have always been drug-resistant strains, so we always used at least two drugs to knock out those organisms,” says Dr. Davis.

Most drug-resistant TB occurred when patients stopped taking their medication, allowing stronger strains of the TB bacteria to survive and cause another attack. Such “recalcitrant patients,” as they are called, can spread the drug-resistant TB strain to others.

“The public-health nightmare today is the emergence of an increasing number of drug-resistant strains,” says Dr. Felton. A Centers for Disease Control study of all confirmed TB patients in the city last April showed that more than one third of all patients in New York City had resistance to one or more drugs. Nearly 20 percent had resistance to the two best drugs, isoniazid and rifampin. Worse, the drug-resistant strains are spreading. Nearly 25 percent of people who had never previously been treated for TB were resistant to one or more drugs, and 7 percent of new patients were resistant to the two best drugs. “To treat these patients, we’re looking at second-line drugs. There’s no track record in TB with many of these drugs, and some are extremely expensive,” Felton says.

“Recently I saw a fourth-year medical student who had just skin-test converted,” says Reichman. “She’s 24 or so, and she may have been exposed to a multi-drug-resistant strain. We don’t know what to do for prophylaxis in this situation. If we do nothing, she has a 10 percent lifetime chance of developing a disease that may be 50 percent fatal. I get a call at least once a week asking advice about a case like that. I haven’t the foggiest idea what to

Q&A ABOUT TB

Photograph by Allan Tannenbaum/Sygma.

Q&A ABOUT TB

do. There are no data." He complains, "We are drug bankrupt. Some patients are resistant to five, six, seven, eight drugs. I don't understand how in 1992 two useful drugs are not available anymore. It's unbelievable."

The two drugs are streptomycin—the first drug effective against TB, discovered by Selman Waksman, who won the Nobel Prize for the discovery—and para-aminosalicylic acid (PAS). Dr. Mark Goldberger, supervisory medical officer with the Food and Drug Administration (FDA), explains that streptomycin was imported by Eli Lilly, but problems arose with its sterility, and Lilly would have had to purify the drug further. "Lilly decided it was not worth doing," Dr. Goldberger says, and the existing supply of the drug was exhausted last year. The only American manufacturer of PAS, the Lannett Company, suspended production last fall.

"Our goal is to make streptomycin available. The FDA interested Pfizer, Inc.," Goldberger says, and streptomycin may become available later this year. "Some TB strains are resistant to streptomycin, including some causing significant outbreaks in New York City, but we feel this drug could be useful," Goldberger says. The FDA has interested Jacobus Pharmaceutical Company in making PAS; he expects that some will be available later this year. Meanwhile, small amounts of both drugs may be available through the CDC.

Drug companies don't see a large market for anti-TB drugs and are reluctant to invest in developing new agents, several experts told me.

As a last resort, doctors turn to surgery—an old treatment to remove the diseased part of the lung. "It can be quite successful in some patients," says Dr. Harris of NYU Medical Center/Bellevue.

WHAT WILL BRING TB UNDER CONTROL?

THE RESURGENCE OF TB IS A consequence of the failure to invest in the public-health infrastructure. It's going to be very costly to get this under control," says Dr. Bloom. As TB appeared to wane, so did scientific interest. A new TB drug has not been developed in twenty years. What's needed, then, are:

□ *Better tests.* TB tests haven't changed in years. Because the TB organism is very slow-growing, it can take as long as eight to twelve weeks to grow in a sputum culture, contributing to delays in diagnosis and appropriate treatment, says Dr. Charles Peloquin, director of the pharmacokinetics laboratory at the National Jewish Center for Immunology and Respiratory Medicine in Denver.

The New York City health department recently started requiring hospital and commercial labs to report test results faster. The labs will use newer test methods, including radiometric and genetic testing, to detect TB organisms more quickly and check them for drug susceptibility. "Labs are shifting over to the new methods, which will give answers in a day or two, not weeks," says Dr. Frieden.

□ *New drugs.* An old vaccine, bacille Calmette Guérin (BCG), has existed since the twenties and is used abroad by the World Health Organization to protect children. The protection it gives seems to vary widely from batch to batch, and it is effective only before exposure. Furthermore, many people who have received BCG will be skin-test positive although they are not infected with TB. That eliminates a very useful diagnostic tool. But given the levels of infection in some neighborhoods, U.S. doctors are considering using BCG as a last resort.

Dr. Bloom, an expert on TB in the Third World, is working with Dr. William Jacobs, also of Albert Einstein College of Medicine, on BCG as a carrier that would piggyback vaccines against many childhood diseases. "There might be a role for BCG here if things get really out of hand," he says, "particularly in people who are HIV–positive." However, BCG may cause disease in immunosuppressed people. Bloom hopes to develop a mutant strain of BCG that cannot multiply in humans but might immunize them.

The National Institute of Allergy and Infectious Diseases is investigating the possibility of an implantable drug to solve problems of noncompliance.

□ *Millions for hospitals.* Walk down the shiny beige halls of the Pulmonary Unit at Bellevue with Dr. Davis, and you see tightly closed bright blue doors, some with yellow labels that say INFECTION CONTROL PRECAUTIONS. USE UNIVERSAL PRECAUTIONS AND THE ADDED PRECAUTIONS MARKED BELOW: PRIVATE ROOM. DOOR CLOSED. MASK. GOWN. GLOVES. VISITORS: SEE NURSE IF YOU HAVE QUESTIONS. Baskets of orange masks, with finer filters than the ordinary blue ones, are outside each door.

Precautions against the spread of TB mean that health-care workers are relearning precautions against airborne infections. Hospitals will be spending millions more on structural alterations to prevent TB spread. "According to our most recent survey, confirmed or suspected TB patients occupied 776 hospital beds in New York City," says Elizabeth S. Strevey, senior vice-president of the Greater New York Hospital Association. "Because hospitals have so few private rooms for isolation, a TB patient may be placed in a two-bedded room and the other bed 'blocked,' or taken out of use." Blocking increases costs and reduces beds for other patients.

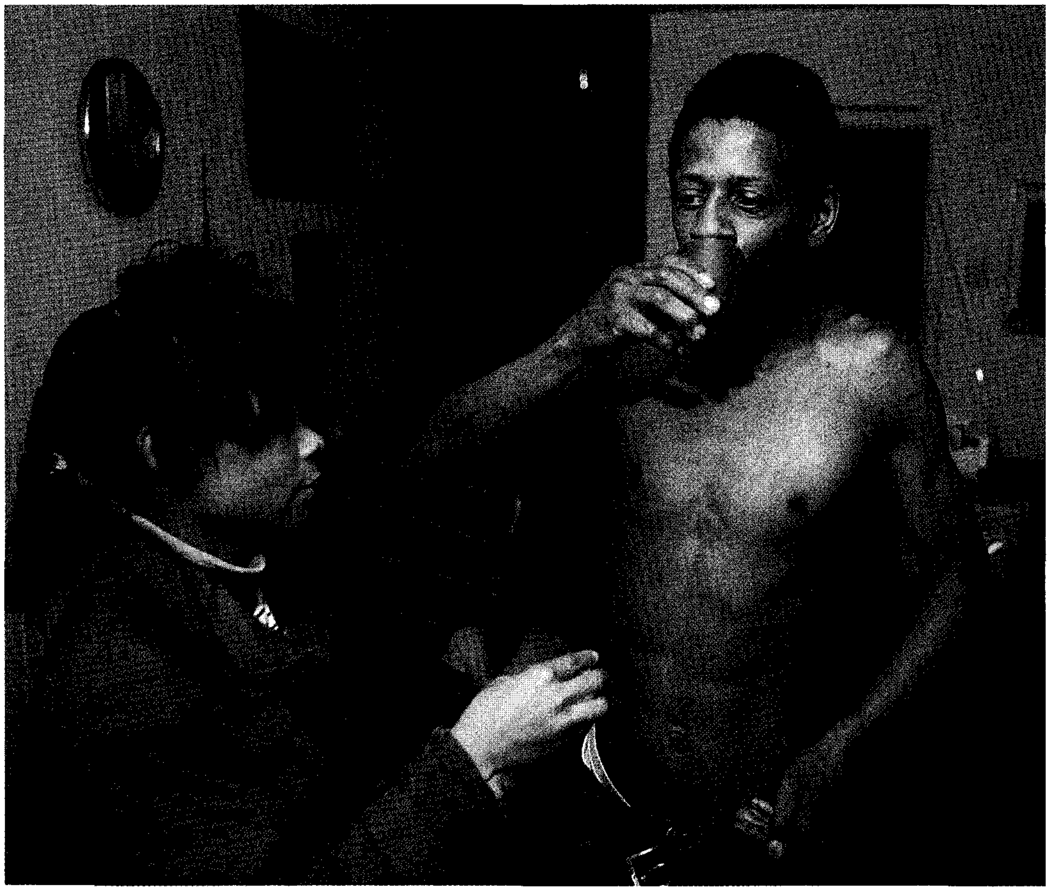
Recommendations soon to be issued by the state health department say that TB patients should be in "negative-pressure rooms," where the air flows from the central area, past the nursing station, across the corridor, and through the patient's room and is vented to the outside air. Air is not to be recirculated, and there must be six fresh-air changes per hour. Negative-pressure airflow, like the closed doors on patients' rooms, would greatly decrease the flow of TB germs from the patient into the corridor, where they might infect others.

The bad news is that most New York City hospital rooms have positive pressure (the air flows from the patient rooms into the corridor), according to Ms. Strevey. Bellevue is spending $7 million to retrofit the hospital to negative pressure, starting with the riskiest areas. Most rooms in the pulmonary unit have already been converted. Alternatively, hospitals may install exhaust fans in patients' rooms to achieve negative pressure, use better filters, or use ultraviolet lights, which, like sunlight, kill TB germs.

In addition, hospital personnel must wear close-fitting masks when entering TB patients' rooms, and patients (who may not leave their rooms) must wear masks if they are transported through the hospital for tests. Some experts favor hoodlike industrial-respirator masks that screen out very fine particles. All these measures are expensive.

Dr. Novick of the New York State Health Department proposes comprehensive recommendations to control the TB epidemic. Among them would be the development of "centers of excellence" to offer inpatient and outpatient care, diagnostic and laboratory services, and a bridge to community services for TB pa-

THE PROBLEM: *New York City's tuberculosis epidemic is the worst in the nation; unfortunately, the city is less well equipped to deal with the disease than it was 30 years ago.*



DIANE FYFFE-WASHINGTON, OF UNIVERSITY HOSPITAL, NEWARK, TREATS A PATIENT AT HOME.

tients. "We would like to develop one or two centers in each borough, for example at Harlem Hospital, Bellevue, and Kings County, primarily by upgrading existing facilities," he says.

CAN PATIENTS BE FORCED INTO TREATMENT?

BY LAW, ALL CASES OF TUBERCULOSIS must be reported—with the patient's name—to the New York City Department of Health, which maintains a computerized registry. If a patient does not return to the hospital or clinic for treatment, he or she should be tracked down and persuaded to continue treatment. Patients who fail to complete treatment are a danger to themselves and to others and increase the incidence of drug-resistant TB.

Alas, that's where the system falls apart. About 40 percent of patients fail to complete treatment. At Harlem Hospital, the failure rate was almost 90 percent, according to a 1988 study by Dr. Dobkin and Dr. Karen Brudney of Columbia-Presbyterian Medical Center. "The real definition of successful treatment is a failure rate of less than 5 percent. It doesn't matter whether the failure rate is 40 percent or 90 percent. At either rate, the situation is out of control," says Dr. Di Ferdinando of the state health department.

"There is a necessity for quarantine in some circumstances," says former city health commissioner Stephen Joseph, M.D., now dean of the school of public health at the University of Minnesota. Under a law passed before the current era of civil-rights concerns, the city can detain and isolate tuberculosis patients who are a danger to public health. In the past two to three years, it has issued 33 detention orders, and so far this year it has issued about a dozen.

"The patient must be kept in his or her room with a guard outside 24 hours a day. If the patient wants to be violent, security people are not policemen, and it's not clear how far they can go in preventing someone from leaving. Increasingly, hospitals don't have the money to have 24-hour-a-day, one-to-one guards on patients," Dr. Davis says.

There's a catch. The order detains a person only until he's noninfectious. Then he can leave. "We give a patient four or five bottles of pills and wish him good luck. It would be amazing if they stayed on treatment until cured," says Di Ferdinando.

"I have a patient in the hospital who has TB that's resistant to the three best medications," rails Dr. Dobkin. "He refuses to take his medication. Why? Probably he's got some loose wires. He's a public-health menace. A detention order means he may stay for a couple of weeks. The problem is long-term outpatient management."

Indeed, detention orders don't work. Dr. Adler looked at the results of 30 detention orders and found that only one or two patients were cured of their TB. "Once they left, most patients went back to being noncompliant with treatment," he says.

"The magic answer is 'Make directly observed therapy [DOT] the standard of care,' " says Di Ferdinando, and everybody agrees with him. DOT means actually watching the patient take the medication. "It can be done at methadone-maintenance centers, mental-health outpatient-treatment centers, in the shelters," says Di Ferdinando. It's being done now on a limited scale: 85 men receive DOT in a men's TB shelter at Bellevue, and city-health-department workers follow about another 70 people on DOT. More special shelter beds for men with TB are needed; there is no shelter for women with TB.

"We should encourage patients to take their medicine consistently, with accessible clinics, outreach workers, DOT, even an incentive program. There's a range of possibilities, from providing a free hot lunch to food coupons or store vouchers, even cold cash. It's cheaper to encourage people to take their medicine than to treat them in hospital when they don't," Dr. Hamburg says.

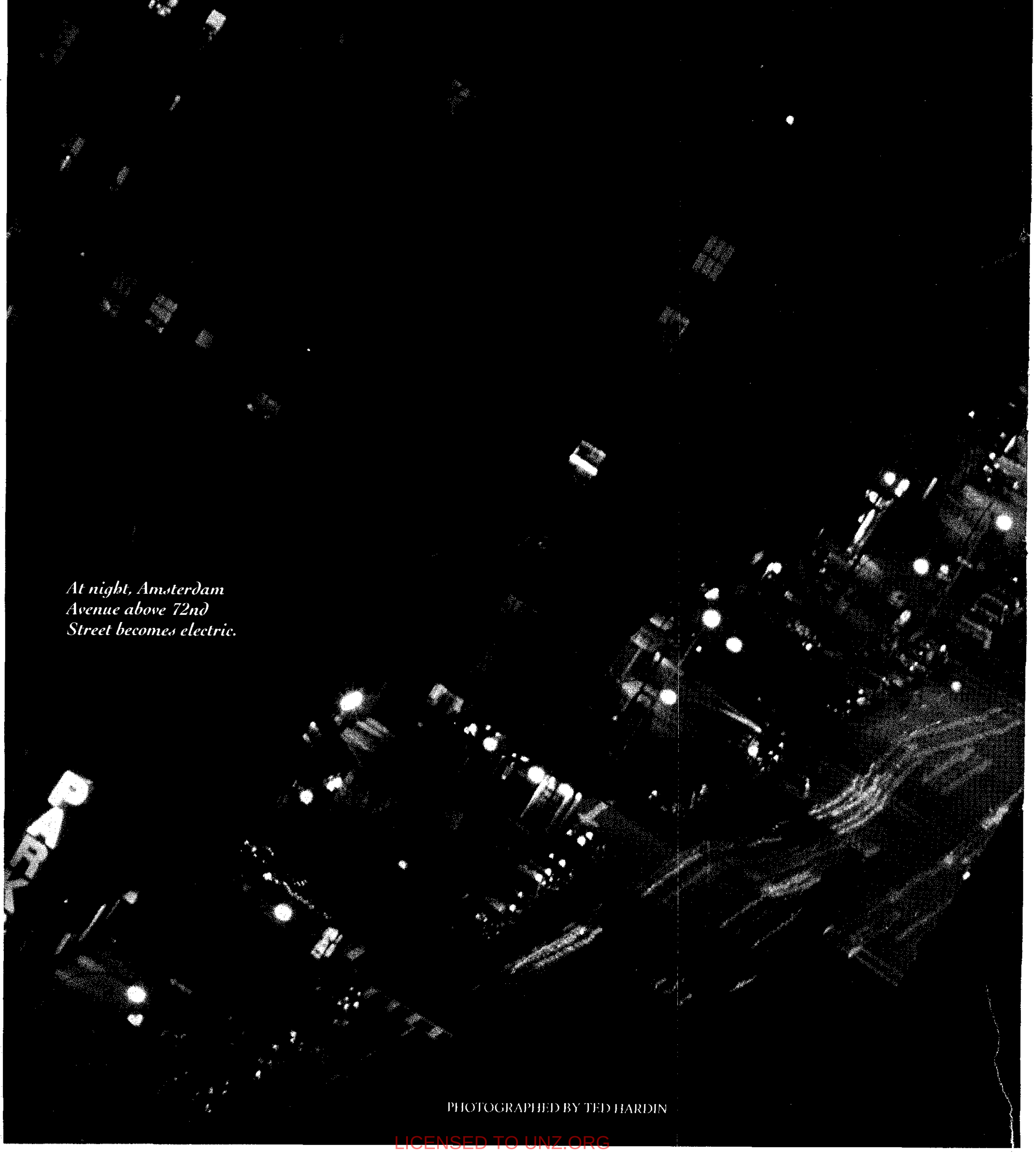
"In addition to DOT, we need freestanding facilities to provide long-term care for people who are chronically infected with TB," Di Ferdinando says. Some form of DOT should be mandated for individuals who don't follow treatment regimens, he suggests. A task force on recalcitrant TB patients, with representatives from state and city health departments and the New York Civil Liberties Union, hopes to reach an agreement next month. The NYCLU, which threatened to sue the health department over the use of detention orders, seeks "the least restrictive alternative," according to Robert Levy, senior staff attorney. "Some form of detention might be justified. It should not be a prison, not a barracks kind of shelter. We would argue for housing in the community, in a dedicated residence," he says.

TUBERCULOSIS IS BACK, AND IT will be here for some time. What does the future hold? Commissioner Hamburg predicts, "We have the medical knowledge and the technology to turn this thing around. We must aggressively target short- and long-term strategies. Given our best efforts, it will take a minimum of three to five years, but TB is a winnable battle." ■

Photograph by Allan Tannenbaum/Sygma.

NEW AMSTER

The West Side's Sad-Sack Strip Is Born Again • By Chr



At night, Amsterdam Avenue above 72nd Street becomes electric.

PHOTOGRAPHED BY TED HARDIN

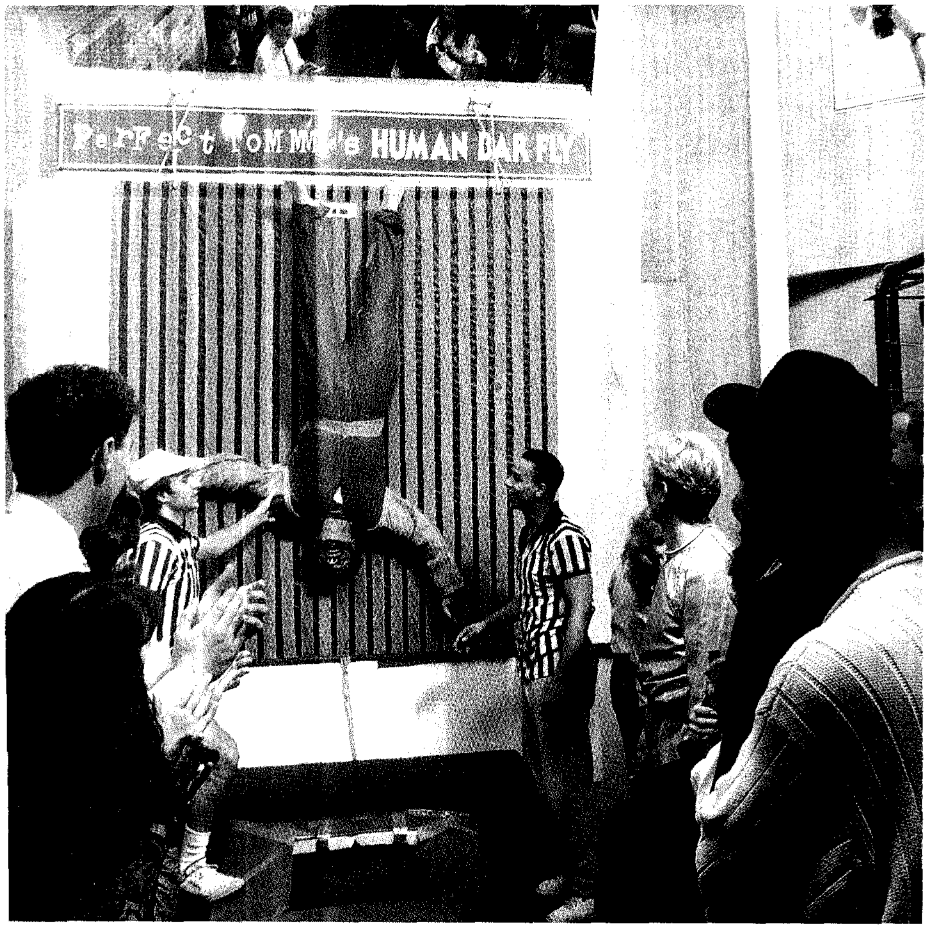
DAM

Smith

NICK KARDARAS CAN'T BELIEVE HIS eyes. Slickly handsome in a burgundy jacket, buttoned-to-the-top denim shirt, black jeans, and Luke Perry sideburns, Kardaras—one of the young impresarios behind downtown clubs like Horatio 113—is pressed against the end of the bar at the Hi-Life Restaurant on Amsterdam Avenue at 83rd Street. Bob Marley is wailing on the sound system, a gorgeous brunette in a crushed-velvet bodysuit is striding through the door, and the crowd is so thick that Kardaras barely has room to tip his bottle of Heineken to his lips.

"Man!" Kardaras says. "This is great!" He and a business partner have cruised up Amsterdam Avenue this Saturday night in search of the most fertile soil in which to plant their next club. "I grew up on Riverside and 88th, and this used to be a terrible street," Kardaras says. "Now it's really come alive." As if Amsterdam's arrival as the hottest strip of bars in the city needed any more certification, hot-dog vendors wheel their carts into place outside the Hi-Life at 2 A.M., and they are immediately surrounded by hungry carousers.

A mere twelve hours later, on Sunday afternoon, the crowd is mellower but no less impressive a half-block north at a *faux*-rural restaurant called Good


Perfect Tommy's HUMAN BAR FLY

At Perfect Tommmy's, the customers are the entertainment; Na Na could be part of the East Village.

Enough to Eat. Gone are the willowy blondes and Gap-clad guys who strutted down the street the night before; here, young parents with babies in strollers have been lining up and streaming through Good Enough's front door since 9 A.M. Rough-hewn wooden benches that would be at home on a porch in Sag Harbor are filled with people who've been waiting 45 minutes for their chance to slather strawberry butter on a stack of banana-walnut pancakes.

AMSTERDAM AVENUE IS IN THE MIDDLE OF A REmarkable renaissance. From the tiny but sleek Shark Bar, where Hugo Boss suits huddle with African kente-cloth hats over plates of fried catfish, to the Waspy, rep-tie restraint of the Crane Club, to the chugalug craziness of the Insomnia Hotel, the long-seedy street has become the new center of buppie, yuppie, and just plain Upper West Side nightlife. On Fridays and Saturdays there are hordes of giddy singles in their twenties and early thirties moving from a game of pool at the Amsterdam Billiard Club to the dance floor at Wilson's. McAleer's, an unassuming, 40-year-old Irish bar, has installed a velvet rope outside its door.

Even in the hours when alcohol isn't involved—be it the 6 A.M. pre-work pumping-iron crush at the sleek new Equinox Fitness Club or the midday stroller gridlock inside Shoofly, the fanciful children's shoe-and-hat store—Amsterdam, for decades the poor and often violent stepchild of the Upper West Side, is suddenly the place to be for a wide cross section of people. Now Kim Basinger buys furniture for her Central Park West place at Better Times Antiques. Na Na, a shoe store that looks as if it belongs in the East Village, does a brisk business in punk Doc Martens boots. And Avventura sells $200 European-designer coffeepots.

But because of happy accidents of geography and economics, Amsterdam seems unlikely to repeat the sins of vicious gentrification, the good-bye-hardware-store, hello-kiwi-gelato rampage that struck Columbus Avenue in the eighties. Amsterdam retains its edgy, ethnic-melting-pot style: The Diamond Grocery, a 50-year-old bodega full of yuccas and Coco Rico soda, happily co-exists around the corner from J. Stevens Opticians, which is stocked with $300 Maské frames. Antonio's Barber Shop is buzzing with $12 trims, and Beacon Paint still sells carpenters' levels, just as it has for 92 years.

The eighties were the decade of the yuppie on the Upper West Side, and Columbus Avenue was the leading playpen. The nineties, however, are beginning as the decade of the middle class, and the city's recession is turning out to be Amsterdam Avenue's blessing: Today's 22-year-olds aren't starting at $75,000 on the trading floor at Salomon and buying rounds of $8 Cuervo margaritas at Memphis; they're making $18,000 as entry-level accountants and buying $3 Rolling Rocks at Gecko's Bar.

Their 35-to-45-year-old Upper West Side neighbors, who in the eighties drank at Ruelles and snapped up $150,000 two-bedroom condominiums, now have families, bigger waistlines, and tighter budgets. They'll plunk down $750 (plus a $550 initiation fee) to join Equinox, but on Saturday nights, they're likely to stay home eating Chinese takeout and renting *Backdraft.* On Saturday afternoons, they stroll down Amsterdam guiding toddlers who clutch bunches of balloons.

"Instead of spending money on a car, parents are coming in here and buying toys for their kids," says Alice Bergman, who owns West Side Kids, one of six thriving children's stores on Amsterdam. "They feel guilty about how they're living."

"It's still possible to be affordable and successful on Amsterdam," says Carrie Levin, the owner of Good Enough to Eat. "New York needs an avenue like this."

WITHOUT WARNING OR EXPLANATION, TENTH Avenue becomes Amsterdam Avenue at 59th Street. "Even back in the 1880s, Ninth, Tenth, and Eleventh Avenues were ghastly streets," says Peter Salwen, author of the book *Upper West Side Story.* "And the politicians and developers were interested in promoting this elegant new uptown quarter of the city. So they wanted gracious street names."

In 1890, Central Park West and Columbus and Amsterdam Avenues appeared on city maps for the first time. Amsterdam, along with Columbus, was supposed to become a "service street" to the residents of the elegant brownstones on Central Park West and the luxurious Ansonia on Broadway. But over the years, merchants flocked to Columbus instead, to capture commuters on the Ninth Avenue elevated train. Amsterdam became a street of plebeian leftovers, with nondescript tenements, garages—even an iron foundry that made covers for coal chutes. It was a rawboned, working-class enclave.

"The Irish kids on Amsterdam always beat up the Jewish kids from West End," remembers one lifelong Upper West Sider. In the fifties and sixties, the Irish departed the Amsterdam Avenue tenements, turning them over to Puerto Ricans and blacks; Amsterdam became the territory of zip-gun-wielding gangs, and welfare hotels and SROs added to the tumult. In the seventies, every block of the decrepit avenue had a numbers store. In 1987, the notorious Sabu's, a crack-around-the-clock drugeteria masquerading as a bar at the corner of 85th and Amsterdam, was closed only after the courts resorted to an 1840 anti-prostitution statute called the Bawdy House Law.

BUT EVEN IN THE EARLY EIGHTIES, WHEN AMSTERDAM Avenue's drunks swilled beer out of brown paper bags instead of tasteful amber Amstel bottles, signs of gentrification started to appear. Entrepreneurs who couldn't pay Columbus or Broadway rents took their chances on Amsterdam. Sarabeth Levine, for instance, opened Sarabeth's Kitchen, a tiny bakery and fresh-preserves shop, at 80th Street, among the vacant storefronts and auto-parts stores, in 1981.

Three years later, Michael Miele and four partners made a far splashier statement about the avenue's future when they opened Amsterdam's Bar and Rotisserie between 80th and 81st. "There was a great deal of debate about the name," Miele remembers. "We considered all kinds of things, like the Spanish word for 'rotisserie.' 'Amsterdam' was not an image anyone considered positive."

Miele had lived in the neighborhood for fifteen years, and he didn't want to be a part of the chichi atmosphere on Columbus. His restaurant was a turning point in the redevelopment of Amsterdam. With its *Big Chill*–era, Motown-laden jukebox and its good but inexpensive chicken dishes, Amsterdam's became one of the busiest and least pretentious singles scenes of the mid-eighties.

But things didn't take off along Amsterdam the way they had on Columbus. The drug trade was deeply entrenched, and the street was home to a large number of low- and middle-income housing projects. As the Upper West Side rebounded from the dismal seventies, Broadway benefited from its string of subway stops, and Columbus had the advantage of being the first commercial street west of Central Park.

"It's never going to be Park Avenue or SoHo around here," says Michael Miele, an owner of Amsterdam's. "That's why we like it."

Luckily for Amsterdam, it was caught in the middle, and change came more slowly. The cheaper rents attracted a half-dozen purveyors of secondhand antiques, plus adventurers like Lightforms, a high-tech lamp store, and Darryl's, a chic women's-clothing store.

Eventually, the pioneer merchants and the cops pushed most of the crack-dealers north of 86th Street. Then, four years ago, the Raccoon Lodge, with its pool table, woody interior, and Tom Petty tunes on the jukebox, became the first of the frat-house bars to hit it big. The Crane Club added a whole new style to the street, with its supper club appealing to young brokers and lawyers who'd spent the eighties shagging at the Surf Club

Faux *forties lounge Hi-Life has "a downtown sensibility gone uptown."*

on the East Side. "We don't have to enforce a dress code," says Crane Club owner Gary Pryor, "because most of our customers go out at night in a jacket and tie anyway."

Soon other places were popping up to grab the spillover. Perfect Tommmy's started drawing crowds with its Wednesday-night "Human Bar Fly" competition. Inspired by David Letterman's famous Velcro-suit stunt, Perfect Tommmy's installed a Velcro wall, outfitted customers in Velcro jumpsuits, and watched as they flung themselves against the wall.

"It will be rocking at ten Saturday morning," says Equinox's Danny Errico. "People sweat and then they go to brunch up the street."

The burgeoning children's district, which has come to include the stores Monkeys & Bears and Little Extras as well as West End Kids and Shoofly, got a big boost when the Children's Museum of Manhattan opened on 83rd between Amsterdam and Broadway in 1989. Now a glance out Roz Viemeister's window at Shoofly provides a glimpse of Amsterdam Avenue's invigorating, unpredictable mix of old and new. On the northwest corner of 82nd and Amsterdam stands a sparkling Original Ray's Pizza; open since last fall, it has a shiny green-and-red façade so perfect it looks like a leftover set from the movie version of *Dick Tracy.* Next door to Ray's is the Insomnia Hotel, painted a lurid blue; open since February, Insomnia replaced a Tahitian theme bar with a wanton-excess theme bar (HOW MUCH CAN YOU SWALLOW? reads one sign). A few steps north of Insomnia is Rancho, a nondescript Mexican restaurant; then an enormous sign reading CHECKS CASHED; then a Dominican-run car service and a beat-up Sichuan joint.

"I haven't seen a bad side to the changes yet," says Rharia Carela, an owner of the Diamond bodega. "It's definitely safer here."

Fred Rudd, a real-estate broker who has rented commercial space on Amsterdam for fifteen years, says the street is one of the biggest bargains in town. "Where else in the city can you go into business in a neighborhood with access to a nice residential area, lots of upscale people who've bought co-ops, and rent a store for $45 per square foot?" he asks. "On Columbus or Broadway, you're still going to pay $85 to $125."

Bigger operators are getting wise to Amsterdam: The partnership that owns Docks opened EJ's Luncheonette, a smart take-off on old-time diners, at 81st Street in 1990, and the place was immediately mobbed with families fresh from the dinosaurs at the nearby American Museum of Natural History. A national video-rental chain is negotiating to lease the former home of a kidney-dialysis center, which would make it the first name-brand retailer on Amsterdam.

The bad old days aren't gone completely, however: One Amsterdam Avenue store stayed in business for just six weeks this winter before the police discovered it was a front for a drug ring.

"It's never going to be Park Avenue or SoHo around here," says Michael Miele. "That's why we like it."

GIGI HOWARD, A LITHE 21-YEAR-OLD DRESSED CASUALLY in jeans and a green turtleneck, takes a sip of her white Russian and shouts above "Losing My Religion" at Wildlife, a bar at 77th and Amsterdam. "Being a model, I can get into all those Rex and China Club places, but you only see one type of person—other models," says Howard, who works for Next Management and lives a couple of blocks from Wildlife. "Here it's friendly and there's no attitude. My roommate and I come every Thursday, Friday, and Saturday.

Pumping iron at the Equinox "calms me for the day," says a packaging designer.

It's just so nice and normal."

Indeed, there's not a man with a lunch pail or ponytail in sight. Levi's, Oxford shirts, and conservative haircuts are standard on the men; Anne Klein jackets over stretch pants are de rigueur for the women. But it's hard to stand back and get a good look at the clothes: The crowd of 175 is so densely packed that a trip to the bar requires more wriggling than a game of Twister.

Somehow, Joanne Matthews, 25, who came in from Brooklyn with seven friends, has found a spot to bounce along to a Black Crowes song. Andrea Schwartz and Rachel Susskind are standing still, but their heads are in constant motion checking out the men. "There's a lot of cute ones," says Schwartz, a 24-year-old accountant. "Not!" yells Susskind, a 24-year-old law student, and they convulse in laughter.

"It's not like the early eighties, where people were having sex in club bathrooms," says Wildlife owner Danny Abrams. "There's a lot of talk about condoms." For five years, Abrams and partner John McNally worked at Lucy's Retired Surfers, the quintessential eighties Columbus Avenue pickup bar: heavy on the beach décor, the Phil Collins tunes, and the blue curaçao drinks with souvenir plastic whale swizzle sticks. When he opened Wildlife last year, Abrams knew those days were gone, which was just fine with him, since he was themed-out anyway. "People want a pubbier atmosphere," he says.

So when Abrams and partners designed Wildlife, they stuck to basics: an expensive stereo system, TVs full of sports highlights, and a bar running the length of the room. Wildlife draws an amiable but restrained beer-drinking crowd that raps along to "O.P.P." The conversation isn't likely to burnish the Upper West Side's reputation as an intellectual haven—"I was so drunk . . . " is repeated around the room like a mantra.

Danny Abrams knows his customers aren't the most adventurous group. "I'm a Top 40 kind of guy myself," he says as the Eagles roar from the stereo speakers. "We're not here to educate people about avant-garde music, to show 'em what's hip. Give 'em what they want."

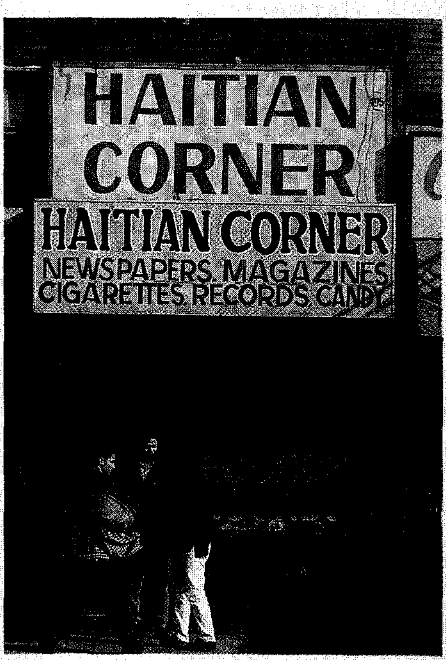
In fact, the boom on Amsterdam is sort of an anti-hip statement. No head-to-toe-black ensembles here. Stampeding the sidewalks are people who live in huge postcollege dorms like the Montana and go out in packs of six or seven or nine. On weekends, about half the crowd comes from outside Manhattan. In front of McAleer's one Friday night, shivering as fat wet snowflakes flop onto their sensible haircuts, stands a group of five guys who drove in from Huntington; in front of them are seven gals from Queens. "We go here because once we finally get in, we'll know everybody inside," says Glen Cochran, 23. "We were here last Friday, and we'll probably be here next weekend."

Amsterdam's sudden success as a nighttime attraction owes a lot to the recession, Abrams believes. "People want a sure thing. They used to jump in a cab and cruise over to the East Side to see what was going on. Now they don't want to take a chance and waste that $6 or $7. On Amsterdam, you can find a good time up the street if you don't find it here. It's gotten to be like Newbury Street in Boston or the Georgetown section in Washington."

A Different World

THOSE OF YOU WHO MISTAKENLY STOP at 86th Street on your Sunday strolls up Amsterdam Avenue have missed out on one of the most diverse retail shopping experiences in Manhattan. Where else in New York can you buy, at virtually the same spot, a vial of crack, a cuddly stuffed teddy bear, and a cake in the shape of a nude woman?

Let's say, for example, that you want to send a money order to a friend in Haiti. I don't know about you, but when I'm sending a money order to Haiti, I want it to get there quick, dammit. Well, right there at the corner of 88th and Amsterdam is the Hatrexco—an extremely product-specific enterprise that has carved out a nice little niche for itself.



A taste of the Caribbean.

Or how about those lonely nights when all you feel like doing is getting into bed, flipping on the TV, and eating a lovely chocolate dessert in the shape of a sexual organ? Yes, the Erotic Baker is still around, and you can still merge your sensual and culinary pleasures for a mere fraction of the cost of the hookers who parade near the less-erotic Party Cake bakery a few blocks away, on Broadway.

Two dry cleaners, a macrobiotic Japanese restaurant, a vertical-blind outlet, and several small groceries overstocked with a surprising variety of Budweiser . . . it's an amazing mix of businesses that have remained remarkably stable over the years while their lower-Amsterdam counterparts have changed. I firmly believe that Jose Superette will be left standing at 89th and Amsterdam long after Good Enough to Eat has sold its last Lumber Jack special.

The pace on upper Amsterdam may be a little slow, but to residents of this peaceful little strip, there is a pleasant spirit of community that one does not find elsewhere on the avenue. At all hours of the day and night, neighbors spill out of their apartments and gather in clusters on the sidewalk. On weekends, they bring folding chairs and make a day of it.

I feel safer here at two in the morning than on some swanky parts of Park Avenue—where doormen huddle safely indoors while rich passersby walk the quiet, dark streets alone. True, the street population here includes a couple dozen drug-dealers darting in and out of doorways, but if you shake your head the right way, they'll let you pass without the usual loose-joints-for-sale patter that pervades tonier West Side neighborhoods.

And hey, all you fun-loving, lower–Amsterdam Avenue barhoppers, don't turn around and give up at Perfect Tommmy's! There's still more hearty partying up this way. In fact, there is a bar up near 88th and Amsterdam that looks pretty damn hot to me. It's called the 180° Bar.

I ask you—does it get any hotter than that? DAVID BLUM

IT'S SIX O' CLOCK ON FRIDAY EVENING BETWEEN 76TH AND 77th. Happy hour may be in full swing at the beer joints up the street, but here at the Equinox Fitness Club they're guzzling post-aerobics protein shakes.

Pinstriped suits and DKNY blazers are neatly hung in the locker rooms, having been traded for Penn sweatshirts and skintight white leggings. Sweaty heads bob like pistons along the row of twelve Lifecycles, with eyes raised to a bank of six TVs displaying Sue Simmons, stock quotes, and MTV; each machine has its own pair of head-phones. The actor Richard Dreyfuss does some slow dumbbell curls as the B-52s' "Roam" pulses from the aerobics room. A cool blonde packaging designer from Estée Lauder finishes pulling through the calories on a VersaClimber. "I was here at seven this morning before going to work," she says. "Lifting weights at that hour is like meditation. It calms me for the day."

That's just the kind of driven personality Danny Errico, 30, was hoping to tap into when he opened Equinox last September, along with his sister and brother, 32-year-old twins Lavinia and Vito. "It will be rocking in here again at ten o'clock Saturday morning," Errico says, brushing the fashionably long brown hair from his shoulders. "People sweat here and then they go to brunch up the street." Equinox already has more than 2,000 members, and Errico is negotiating to lease the parking garage behind it, adding 9,000 square feet to the cardiovascular colossus. "We'll fill it easily," he says.

> **"There used to be a dry cleaner's down the street," says local Reverend Robert Davidson. "Now we're all being taken to the cleaners."**

Nearby, on a cold cement bench just outside the aerobics chamber, Sandra Martinez laughs about how much weight a friend wants to lose. Now a district sales manager for a paging company, the 43-year-old Martinez has lived just off Amsterdam most of her life, in a rent-controlled apartment on 85th Street, where she's raised a son who's now a student at Tufts. Martinez can remember the days of crackhead muggings on Amsterdam, but she also remembers when it was possible to find Caribbean vegetables around the corner. "Now, to get my yautia and my plantains, I've got to go up to the Nineties, the Hundreds," she says. "There's a lot of resentment among the older people who've been in the neighborhood a long time and seen their rents go up. But I assimilate pretty easily."

Some people are not as sanguine about the changes. Community Board 7 hears from dozens of locals each week about the increase in traffic and the honking horns as cabs pile up outside the bars. Cops worry about the Long Island, New Jersey, and Connecticut kids who drive in for the night, get tanked up at the bars, then get back behind the wheel. Still, the police admit, the neighborhood's a box of chocolates compared with what they had to deal with in the seventies, when heroin addicts flocked to the so-called Needle Park at Amsterdam and 72nd.

Creeping gentrification comes in for harsher criticism from other corners. "There used to be a dry cleaner's down the street," says the Reverend Robert Davidson, whose West-Park Presbyterian Church stands at 86th and Amsterdam. "Now we're all being taken to the cleaners." Davidson remembers feasting on Thai and French food at a restaurant called Forest and Sea, at 83rd Street. "Now it's one of these expensive yuppie bars," he says.

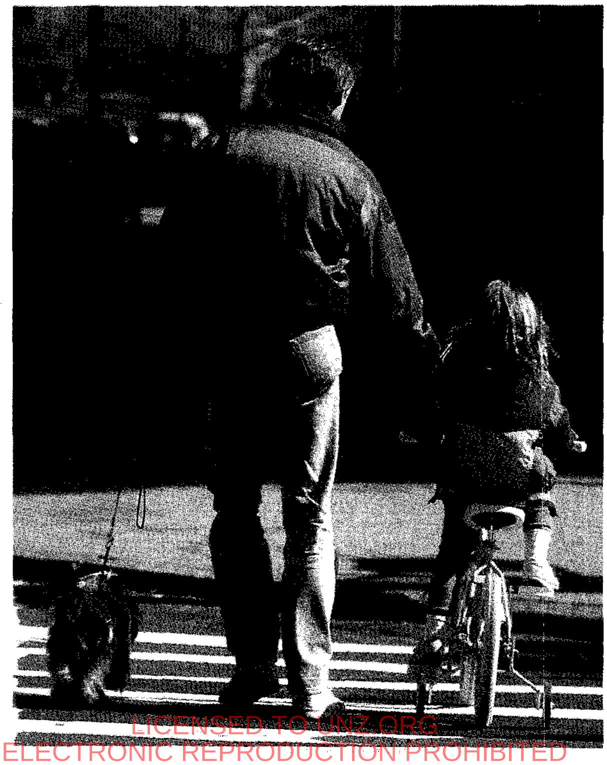
Earl Geer, who owns the newcomer in question, the Hi-Life, naturally has a different view of the transition. In many ways the sunny, boyish Geer is a perfect symbol for the changes on Amsterdam. Beginning in 1986, at the age of 28, Geer made a pile of money by buying up and then reselling insiders' rights to co-op and condominium conversions. When the real-estate market cooled, Geer started thinking about a business he'd dabbled in as a high-school student in Westchester. Back then, he'd sold hot Mexican lunches out of a converted laundry truck. Now he sits inside the Hi-Life, wearing a cable-knit navy tennis sweater and pressed chinos, talking about how he wanted to create a neighborhood restaurant that would pay homage to a club in Harlem.

"I went all over the Northeast looking at classic bar-and-grills," he says. "My favorite was the Lenox Lounge up on 125th Street. Billie Holiday and all the great jazz and blues acts used to play there, and it's still got a great forties feeling."

Geer's Hi-Life re-creates with great success that stylized atmosphere, using details like a neon martini glass above the front door. A slightly older, more sophisticated crowd frequents Hi-Life, whether at dinner or at midnight for drinks—consultants for Price Waterhouse, marketing experts at American Express, most in their late twenties and early thirties and living in the neighborhood for a few years. James Brown is plenty loud on the Hi-Life sound system, but the crowd is talking, not slamming down Jägermeister shots like the 23-year-olds down the street. "This isn't a bridge-and-tunnel group," says Karen Stein, 29, a producer at NBC. "It's more like a downtown sensibility gone uptown."

AMSTERDAM MAY BE THE HOT PLACE FOR A SUNDAY shopping stroll or a night on the town, but it's got a ways to go on other fronts. "When you tell people an apartment is near Amsterdam, they say, 'Forget it,' " says Jeffrey Levitas, a real-estate broker with the Corcoran Group. "They say, 'Isn't Amsterdam trouble?' And Amsterdam is nicer than it's ever been." Still, each block averages about two empty storefronts. Crack sales persist around 83rd and 85th Streets; on one recent Sunday afternoon in a vacant lot next to the Claremont Riding Academy, on 89th Street, a community group plotted out a garden while, in another corner, a woman hid some crack vials under a pile of bricks.

Weekend quality time.



Michael Miele sits by the front window of Amsterdam's Bar and Rotisserie and shakes his head in amazement at the changes. "Everyone gets so pessimistic about New York, there's all this stuff in the media about the demise of the cities," he says. "This street shows you progress is still possible."

Nick Kardaras, the club scout, is a believer by the time he's ready to leave the Hi-Life Restaurant. "Who needs the elitist glamour scene in the clubs?" he asks. "Downtown, you're always dealing with 200 people dressed in black who move from hot place to hot place. People up here are easier to please, and they've got more to spend." Sounds like there'll soon be one empty storefront fewer on Amsterdam Avenue. ■

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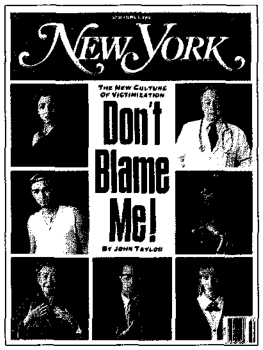
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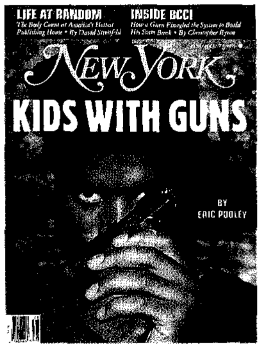
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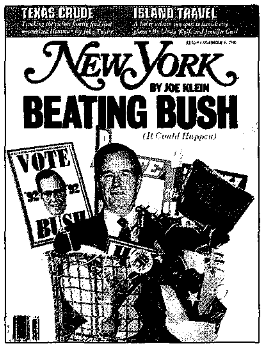
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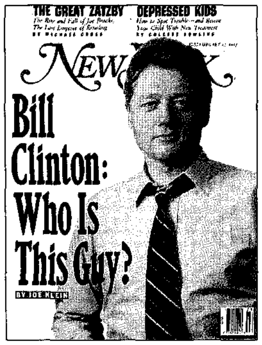
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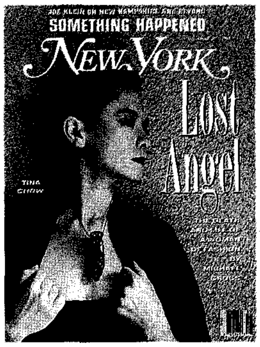
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AMSTERDAM
AVE

The NEW RESTAURANT ROW

The Underground Gourmet Scouts Everything From Nova to Empanadas

By Fran Schumer

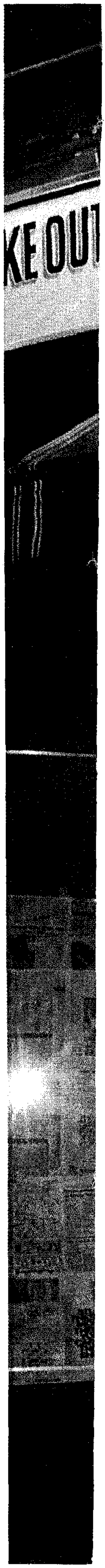
THERE WERE ALWAYS REASONS TO LOVE Amsterdam Avenue. But the food was never one of them. This was a street of television-repair shops, hardware stores, Irish bars. If you wanted a meal, you could have Spanish or Cuban—perhaps some fried rice and lobster sauce to go. But popovers? Goat cheese? Bucatini with sardines? Now you can get all of it, and more. Glitter, charm, soul—you name it, Amsterdam Avenue has a restaurant to suit your mood. At Mon Café, think sixties, Village; at Les Routiers, Paris, Nice. For that surreal sensation of timelessness evoked by the best Latin American novels, visit Mi-Tierra; for a jollier, Club Med kind of beat, do La Sarten.

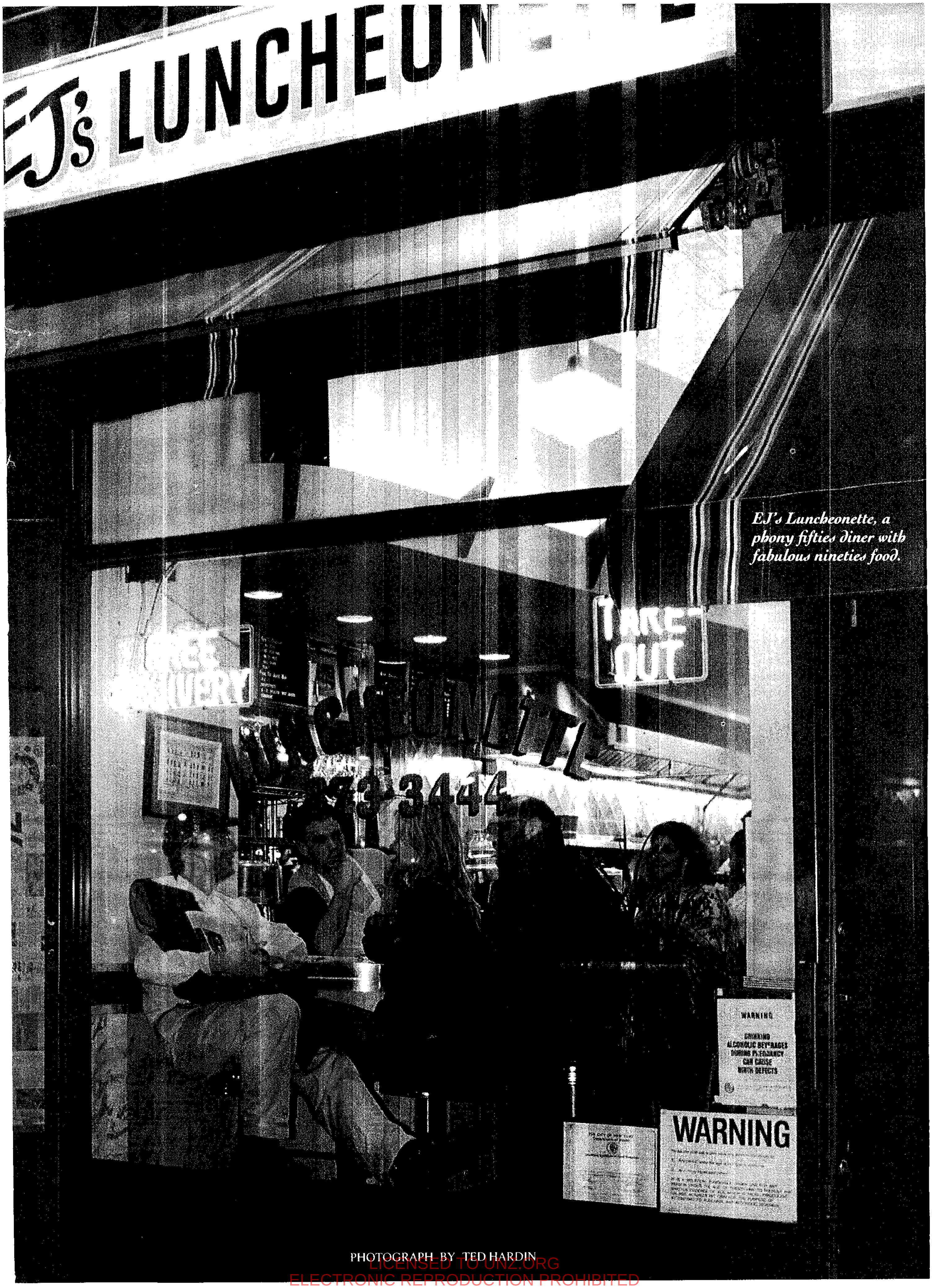
It's all here on the avenue, so far from Kent, Connecticut, and yet so near at the upscale and wildly successful Sarabeth's (Sarabeth's Kitchen until she put out china and linen and became so genteel). In one short block, between 87th and 88th Streets, you can eat Dominican food, Indian, macrobiotic, and French, not to mention Italian and Mexican under one roof. A few blocks south, other Amsterdam Avenue favorites cater to the child within all these Upper West Side families who likes his eggs with cows (and ducks or honey-filled plastic bears).

Formerly just Amsterdam Avenue, it's now the Restaurant Row of the Upper West Side, with approximately 78 restaurants or take-out food shops between 72nd and 96th Streets. Here's a guide to help you decide where to go, whether your child within wants popovers or your big bad self wants steak.

CROSS WEST 72ND STREET ON THE EAST SIDE OF THE avenue, leaving Gray's Papaya behind, and notice the first beacon of hope: Utopia. It's the name of a coffee shop that isn't a utopia, but farther up the avenue, glimpses of one, at least from a culinary point of view, appear.

Even if it served shoe leather, people




EJ's LUNCHEONETTE
FREE DELIVERY
TAKE OUT
WARNING
WARNING DRINKING ALCOHOLIC BEVERAGES DURING PREGNANCY CAN CAUSE BIRTH DEFECTS

EJ's Luncheonette, a phony fifties diner with fabulous nineties food.

PHOTOGRAPH BY TED HARDIN

At Good Enough to Eat: biscuits, strawberry butter, and the feel of Vermont.

would probably still line up to get into **Genoa** (271 Amsterdam Avenue, near 72nd Street; 787-1094), a tiny, grottolike cave with the world's most engaging help. The waitress treats even non-regulars as though they've been coming for years. Ask what's good and she'll tell you. Here, it's the minestrone, so thick it's like stew, and the heartier pastas—puttanesca (with pimientos and anchovies) or amatriciana (with onions and prosciutto). The room, with its beamed ceiling, front-porch lights, and framed Van Goghs, would be unbearably corny if it weren't so dear. No dessert, but at these prices ($8.50 for pasta and salad), who cares?

Some people say **Vinnie's** (No. 285, at 73rd Street; 874-4382) serves the best pizza in town. It doesn't, though the plain pie, rich in cheese and with a thick, yeasty crust, may rank second or third. The mood is basic pizza shop, which means the karma comes from the crowd: security guards, business types, and giggling high-school girls. "Could we have two slices?" a pair inquire. "Why, of course!" the counterman trills, à la Pavarotti. Such joy, and only $1.40 a slice.

A few doors north, **Freddie & Pepper's** (No. 303, near 74th Street; 799-BEST), a three-year-old shop, has also won plaudits, especially for its eggplant pie. A recent innovation is the whole-wheat soy-cheese pizza, which tastes a lot better than it sounds—nutty whole-wheat crust with broccoli and tomato cubes. As for the soy cheese, what it lacks in flavor the onslaught of fresh garlic provides. The dining room is messy; best order your pizza to go (with soy cheese, $3.25 per slice).

Music and mood is what the **Shark Bar** (No. 307, near 75th Street; 874-8500) is mostly about, but the food's utterly satisfying, especially the fried chicken ($10.95), buttermilk biscuits, and creamy sweet-potato pie ($3.50). On Saturdays, pecan waffles are accompanied by the music of Queen Esther Marrow and other gospel stars. On Tuesday nights, there's live jazz. There's also dinner, and sartorial paraphernalia to go, including a groovy Shark Bar jacket ($165).

The window of **Bennie's Cafe** (No. 321½, near 75th Street; 874-3032) is one of the prettiest on the block with its dazzling display of salads. The more exciting include curried chicken, crunchy cauliflower, and cold sesame noodle, a light and lemony version of the Chinese standard ($7 to $9 per pound). The dark back room, with its blushing-peach walls, is a pleasant place for beer or cappuccino.

Burmese cooking is milder than Thai, lighter than Indian, and fairly irresistible as practiced at **Mingala West** (No. 325, near 75th Street; 873-0787), the only Burmese restaurant on the Upper West Side. The flavors are as fetching as the dishes' names—Rangoon Night Market Noodles, Seafood Nirvana, Delta Ruby Prawns. The coconut chicken soup, a cross between Grandma's and paradise, offers less broth than noodle ($4.95), and the green-tea-leaf salad gives the weird sensation of eating tea ($5.50).

The big deal at **Alcala** (No. 349, near 76th Street; 769-9600) is tapas: empanada gallega (pastry filled with chicken and herbs) for the squeamish, pulpo a la gallega (octopus) and angulas a la bilbaina (baby eels) for everyone else ($6 to $35). But don't overindulge, or you'll miss Alcala's rack of lamb, as good as any in Castile ($18). The gazpacho is the standard by which all should be judged—not red and pulpy but pink and smooth—and the crema Catalana, with its burnt-sugar lid, is nirvana. The Alcala, a boulevard with shops and cafés, is the Broadway (or Amsterdam Avenue) of Madrid.

Copper Hatch (No. 380, at 78th Street; 724-6897) is so old that when it first opened, in 1975, *pasta* was an Italian word. Now it's a category on this consumer-friendly menu with a heart next to the dishes that won't harm yours. The menu offers everything from veal à la Normandie to chicken Kiev, but you're better off with basics: burgers, salads, tuna on rye (entrées, $9.95 to $13.95). The baguette served at breakfast comes with packaged jam in which high-fructose corn syrup is the main event. On the plus side: the glass-enclosed terrace and pay phones that work.

In the old days, **Amsterdam Gourmet** (No. 403, near 79th Street; 362-1525) was an oxymoron. Now it's the kind of grocery you want to have across the street. The packaged goods range from ordinary (Brillo) to weird (iced coffee in a can), with plenty of luxe in between (Martinelli's apple juice). And H&H bagels are a nickel cheaper here than at H&H.

Pudgie's (No. 411, near 80th Street; 799-9999), one dispiriting link in a chain, sells a whole baked, skinless chicken. The surprise is that it's tasty, although the basic bird isn't cheap ($7.99). The atmosphere is fast-food: three yellow vinyl chairs and the overpowering smell of grease.

IF YOU DON'T LIVE ON AMSTERDAM AVENUE, **Baci** (No. 412, near 80th Street; 496-1550) is one good reason to move there or at least visit once a week. Only Riverside Chapel attracts more limousines. People come in spite of the noise and because of the pasta, the best on the street. The bucatini con le sarde (sardines, fennel, pignoli nuts, and raisins) is sweet, salty, and doesn't taste anything like sardines, if that's your concern ($11.50). "I've never had anything there that wasn't spectacular," says a customer who visits the restaurant often. "It's not comfortable; you can't relax," says one who does not. Baci means "kisses," as in the photographs on the walls. The flat black décor is very Milanese, as is the dreadful rock and roll.

The feel of **Café Monaco** (No. 421, at 80th Street; 873-3100) is hedonistic—

Photograph by Ted Hardin.

Greek gods, wispy lace, and the world's largest gilt-framed mirror and chandelier. The menu, however, with its vast array of nosh food, is strictly Left Bank: pain au this or that, sandwich au jambon, and a glass of orzata (entrées, $4.75 to $8). Café Monaco also features the neighborhood's largest and maybe only assortment of non-bagged herbal teas, and what lovely names they have—vanilla woodruff, lavender. The waitresses are Village-esque—black-clad, with the occasional exposed navel.

How you feel about **Sarabeth's** (No. 423, near 80th Street; 496-6280) depends on how you feel about adult tearooms, which is pretty much what this is. Laura Ashley, Ralph Lauren—people have accused Sarabeth's of being these things, plus silly. But if you're eating her pumpkin waffles, who cares? Warm and spicy, they're perfect breakfast food ($8), and her tomato soup is state of the art. It's at dinner that she sometimes veers off course. Blintzes with mushrooms, potatoes, and Swiss chard? Something's missing. Garlic, perhaps? And the prices are high: $6 for ordinary truffle cake or dry Bretonne apple tart.

One of the stranger additions to the avenue in recent years is **Mama's Up All Night** (No. 424, near 81st Street; 874-9600). Basically a pizza joint, Mama's is open from 11 A.M. to 5 A.M., which explains the gloomy, nocturnal décor (neon bats, odd dried plants). Though Mama's doesn't serve beer, it does serve decent pizza ($1.25 a slice), as well as heros, pasta, and, for obvious reasons, bacon and eggs ($4.25 with Italian bread).

When **Amsterdam's Bar & Rotisserie** (No. 428, at 80th Street; 874-1377) opened in 1984, the avenue north of 79th Street was regarded as a no-man's-land. Even then, the place was popular, partly for drinks and partly for its rotisserie chicken, still served with a sprightly herbed sauce ($10.75). For brunch, chef Karen Fohrhaltz has looked beyond pancakes and found beignets, New Orleans doughnuts served with pure maple syrup and fruit ($5.95). They're even better given the view: the one-hour brunch wait at EJ's across the street.

Except for the theme, which is hopelessly hokey, there isn't anything bad you can say about **EJ's Luncheonette** (No. 433, near 81st Street; 873-3444), the phony fifties diner that serves fabulous nineties food. The chicken salad is made with tarragon ($6.50), the grilled cheese with challah and Gruyère ($4). And only at Ed Debevic's is the help so kind. "Booster seat? Soda? More pancakes to add to the heap you already tossed on the floor?"—and this on a crowded Sunday, which every Sunday at EJ's is (45-minute wait between 10:30 A.M. and 2 P.M.). In terms of diner authenticity, probably only the counter qualifies. At it you can drink an (excellent) egg cream, swivel on a stool, and smoke.

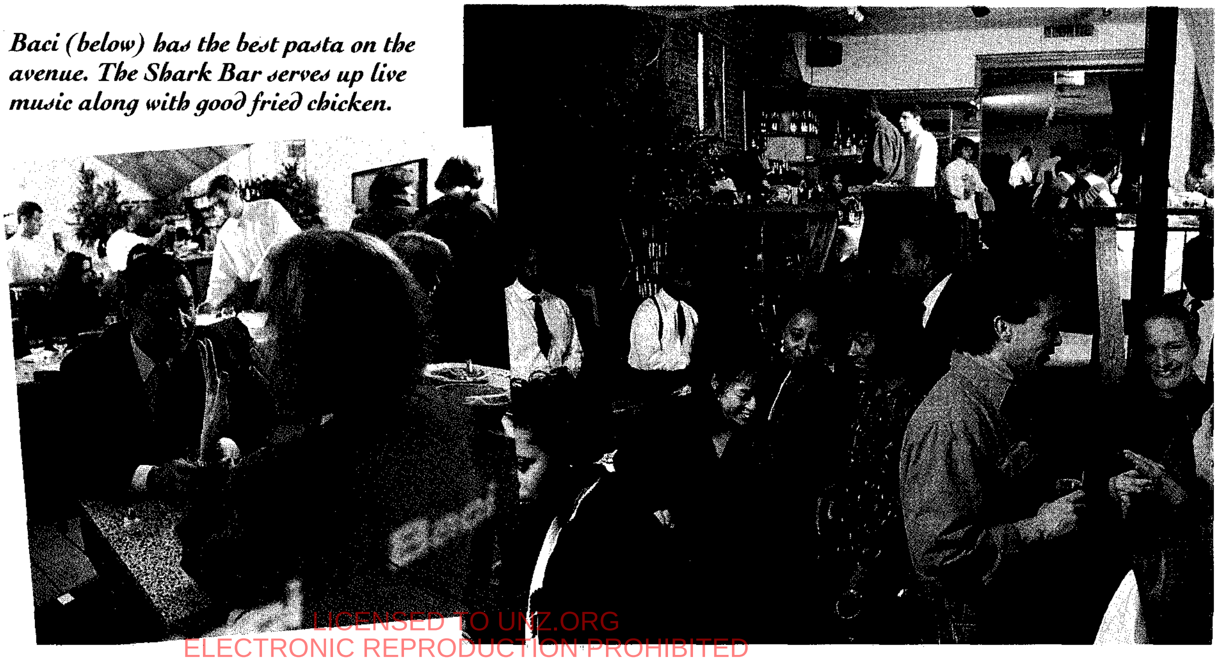
At Barney Greengrass, there's so little regard for cholesterol, the roast-beef sandwich comes with chicken fat.

Here is what you can do at **Presto's** (No. 434, at 81st Street; 721-9141) that you can't do at Baci: dine with your toddler, read the day's mail, hear yourself think. What you can't do is eat terrifically inspiring pasta, but then Presto's has other charms—handsome mahogany chairs, roomy tables, and a $6.95 lunch. Choose either salad or soup (the lentil is thin but tasty) and pasta or a sandwich (the grilled eggplant-and-mozzarella would be splendid with a lot less oil).

THE MOOD INSIDE **Louie's** (NO. 441, at 81st Street; 877-1900) is soothing, if that's what you want. The broiled baby chicken is not, which is all to the good. Shot through with garlic, this juicy meat fairly crackles with fire ($14). The medallions of beef au poivre ($18.50) are soft and properly seasoned; it's the meat loaf that suffers from too much poivre (though Louie's claims it placed second in a contest). Who's the Louie behind Louie's? She's Linda. How did she become Louie? "It's a long story having to do with my ex-husband and the last line of *Casablanca*—'I think this is the beginning of a beautiful friendship, Louie.' "

If you've been to Café Monaco, you'll experience déjà vu at **Mon Café** (No. 447, near 81st Street; 873-2377). Owned by the same two brothers, it also has a downtown feel, but then that's the wave of the future, the brothers believe. "This neighborhood is going to be the new Greenwich Village," one says. The menu is international, and you can order anything anytime—coq au vin for breakfast ($9.95), granola at night. In case you're wondering about the decorations on the wall (laser-disc covers from *Amityville II*, *An Officer and a Gentleman*, *Raiders of the Lost Ark*), they're the gift of a homeless person grateful for parcels of food.

Now you don't have to go to Chinatown for Chinese squid with pickled-mustard-green soup. It can be found at **Silk Road Palace** (No. 447B, near 81st Street; 580-6294), a tidy, exposed-brick room where you can also get flowering cabbage in oyster sauce, baby pea leaves with garlic, and capital chicken with crunchy watercress ($4.50 to $8.95). Try the brown rice; it's nuttier, fluffier, than the white. In the evening, the Palace practices that venerable



Baci (below) has the best pasta on the avenue. The Shark Bar serves up live music along with good fried chicken.

Photographs: left, © 1992 by Frederick Charles; right, Ted Hardin.

Upper West Side tradition of dispensing free wine.

In addition to its famous southern-fried half-chicken ($12.95), you can now order a plain grilled cutlet at **Yellow Rose Cafe** (No. 450, near 82nd Street; 595-8760), though the menu will mock you: "Texans across the country [will] roll over in their graves." You run a lesser risk of ignominy with meat loaf, full of corn and peppers and covered with fresh tomato sauce ($11.75). In the summer, vegetables are still shipped from the owner's father's garden in Fort Worth. Earl's sliced tomatoes: $3 a plate.

Not only can you find a decent Cuba libre (lime, rum, and Coke) at the **Hi-Life Restaurant** (No. 477, at 83rd Street; 787-7199), which is mostly bar in mood, but you can order Oriental vegetables and brown rice and other radical departures from the usual bad bar food (entrées, $8.50 to $15.50). The booths are roomy, and the décor is wacky—Kon Tiki salt shakers on display, stainless-steel and tufted-leather walls. Don't miss the Hi-Life Sno Cone—honey and fruit with a jigger of vodka over ice.

Cafe Lalo (201 West 83rd Street; 496-6031) is just what every block with a sixplex movie theater needs: a place with cognac, coffee, and nine pages of dessert. The list is exhausting—38 kinds of cake, 12 kinds of cheesecake, and 18 kinds of pie (not including 17 varieties of tart). Is any of it good? The Cafe Lalo Super Shake ($5.50), with White Russian ice cream, Bailey's, cognac, espresso, and heavy cream, is. So is the Grand Marnier chocolate cake, which, like all the cakes, isn't made here ($3.95). On Saturday nights, this pretty, brick-walled room with floor-length windows is a madhouse; during the week, it's a quiet nook in which to read novels and sip one of the 22 teas.

NOBODY MAKES SCRAMBLED eggs and biscuits with strawberry butter as good as the ones at **Good Enough to Eat** (No. 483, near 83rd Street; 496-0163), a little touch of Vermont in Manhattan. Almost everything else on the morning menu is excellent, too: pecan waffles, cinnamon-swirl French toast, and the formidable Lumber Jack breakfast, which includes pancakes, bacon, and a couple of scrambled eggs ($4 to $8). (Lunch and dinner are also available—though $14 for meat loaf doesn't seem very Vermont.) On weekends, welcome to Times Square.

If you're sociable and glatt kosher, you're probably glad to be **Chez David** (No. 494, at 84th Street; 874-4974), chez pizza, calzones, and other kosher fare. The restaurant isn't pretty—Formica tables, fluorescent lights, discarded cans of diet Coke—but the tempo is lively and the mood of the crowd grateful. At last, kosher fish and chips ($5.50). The kasha knish is hearty, the vegetable soup in dire need of salt. As for service, "When they're ready, they're ready," a regular observes.

The only thing irksome about **Harriet's Kitchen** (No. 502, near 84th Street; 721-0045) is the names: Mrs. Hibbard's real mashed potatoes, Cousin Betty's fudge layer cake, Rosa's chilled gazpacho. Otherwise, every kind of chicken in this take-out shop is as good as yours and better than the usual mobile stuff. In addition to fried skinless chicken ($4.55 a half-chicken), this supper factory makes a first-rate chicken potpie, with enough chicken to keep the chicken-to-potato ratio high ($6.50). A white-chocolate-mousse pie ($3.25) packed too close to the chicken made a rich and satisfying soup.

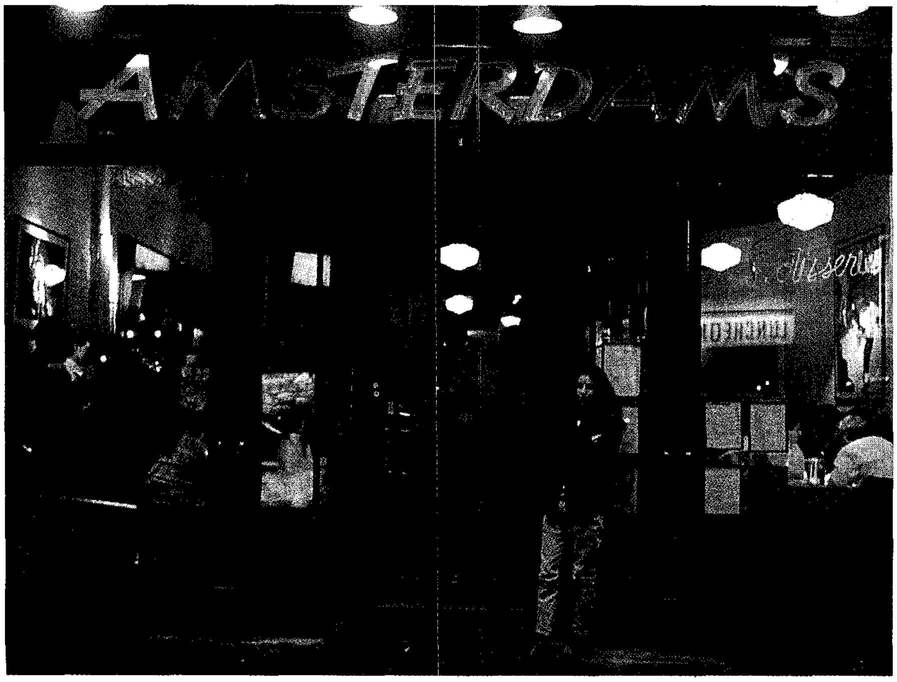
Except in certain dachas, it's probably not possible to find better smoked fish than at **Barney Greengrass** (No. 541, near 86th Street; 724-4707), the oldest restaurant in the neighborhood. Founded in 1929 by its eponymous owner, it's now run by Barney's son, Moe, and Moe's son Gary (whose brother, Barney, opted for Wall Street instead). Naturally, you don't come here for cornflakes ($1.75 with milk). You come for silky Nova Scotia salmon, pearly sable, and such fishy exotica as sevruga caviar and imported sprats (entrées, $4.25 to $38.75). The menu is literature, a glimpse into a culture that is no more (does anyone still eat cottage cheese and sour cream for breakfast?), and the restaurant is perfectly ordinary, which is part of its considerable charm. Barney's also serves cold cuts, with so little regard for cholesterol that the roast-beef sandwich comes with chicken fat ($5.95).

At 1 P.M. on Sundays, the wait in front of the **Popover Cafe** (No. 551, near 87th Street; 595-8555) is about 45 minutes. Why bother? "Everywhere else you go down the avenue is just as crowded," one woman observes. But upon hearing that he would have to wait 55 minutes for eggs, a man said, "Nah," and headed toward the Greek-coffee-shop land of Broadway. What he missed was not only popovers but excellent soups. Each day there are two, so well made that, whether you like the description or not, chances are you'll like the soup. Favorites include beef-and-cabbage borscht; pumpkin, cider, and butternut squash; and a lush Mexican chicken with tomato, corn, and cream cheese ($2.95 for a cup, $4.50 a bowl). Popover also serves dinner, with mixed results. In keeping with the nursery theme running rampant on the avenue, there are honey-filled bears on the tables, stuffed ones scattered about the rooms.

The Dominican food at **La Sarten** (No. 564, near 87th Street; 787-6448) attracts both Dominicans and gringos tired of the same old gringo food. Even when avocados in the market are rocks, the avocados in this cheerful, narrow room are soft, creamy, and drizzled with pimiento vinaigrette ($3.50). Snapper with mango or papaya is exotic but not as exciting as the deceptively simple pork chops. Marinated in garlic and lime, they're cooked between two skillets (or "sartens") so that the juice rises to the surface and caramelizes ($10.95). Add coconut flan, and the only thing missing is the beach.

The food at **Ozu** (No. 566, near 87th

At Amsterdam's, rotisserie chicken—and beignets for brunch.



Photograph by Ted Hardin.

Mi-Tierra's Jenaro Pereles and Marcola Santana.

Street; 787-8316), a pleasingly spare "Japanese health food" restaurant, is spare but only sometimes pleasing. The tempura with root vegetables (carrots, burdock, and lotus) is light and delicate ($7.50), and the dumplings, a special, remind you of what Chinese dumplings ought to be but never are—thin, delicate, and expertly rolled ($4). "Our foods, largely from organic produce, are prepared without refined sugars or chemicals," the menu says. That's nice, but then why use frozen tuna in the deep-fried croquettes ($11)? The bulletin board advertises holistic child care, whatever that is.

In terms of French clichés, **Les Routiers** (No. 568, near 87th Street; 874-2742) has them all: checked tablecloths, copper pots on the wall, dreadful French accordion music. But somehow it all works, at least in terms of atmosphere. Nobody hustles you out of Les Routiers (the word means "truck drivers"), and most diners don't seem to want to leave. This is only partly because of the food, which, at its best, is decent and unpretentious—escargots with butter and garlic galore, beef bourguignon in a winy brown brew, and chocolate mousse, properly bittersweet (entrées, $13 to $20). True, the bouillabaisse is better at Le Cirque, but then the aïoli, thick and garlicky, is better here—and for certain temperaments, so is the mood. The servers are so discreet that when a napkin caught fire one night, none of them even looked—that's sangfroid. Around the perimeter of the room is a map of France with exquisitely detailed roads. Ask for the booth with Nice, and dream.

There was a time in this neighborhood when "bakery" meant Party Cake, Cake Masters, or some other chain. Then, in 1986, **Les Friandises** (No. 665, near 92nd Street; 316-1515) appeared. It sold cakes and tarts and muffins that were as thrilling to look at as they were to consume. Now word has gotten out. Newspapers, magazines, and, of course, Zagat have discovered Friandises. The baker, Jean Kahn, formerly of Lenôtre in Paris, continues, despite the acclaim, to produce mini-masterpieces, among them her chocolate-mousse cake ($19.70) and tarte Tatin ($19). The shop is minuscule. Crowded now with pedestrians and clippings, it's not as tidy or as friendly as it once was. But standing at the counter with a cup of fresh-brewed coffee and a hot sticky bun, you won't mind. Pulled-sugar flowers, marzipan sculptures, and other bakery pyrotechnics can be ordered for special events.

Some things don't change, and in the case of **Mi-Tierra** (No. 668, near 93rd Street; 874-9514), you're glad. This small, neighborhood Mexican and Venezuelan restaurant is 30 years old in time, but in mood it's as ageless as a character out of Gabriel García Márquez. With its red and gold linen tablecloths and well-worn furnishings, the room couldn't be mistaken for any done by Adam Tihany or Philippe Starck. And yet, on occasion, you'd rather be here, at one of the small tables illuminated by little lamps. The food is earthy, filling, and always fresh, especially if you order Venezuelan (as opposed to Mexican) and what the chef recommends. Some days, it's pernil—roast leg of pork that is tender, flavorful, and covered with caramelized onions ($8.50). The beans, rice, and salad that accompany most dishes are ordinary. But you don't want any more drama, not if you're ordering the provocative chicken mole, with its chocolate and peppery fire ($10). Mi-Tierra ("my earth") is rarely crowded—a couple can iron out their differences for hours over beer and empanadas (beef wrapped in crisp cornmeal pastry). And the mood is restorative. Perhaps it's the dark bar, perhaps the candle-lit shrine.

At the north end of Amsterdam's restaurant row is **Goodbye Columbus** (No. 718, at 95th Street; 222-1222), a quiet corner bar that caters to people who still like wine at lunch. With its lace curtains and dark wood, the mood is Irish, but the food is Italian and, except for some of the pastas, tends to be on the heavier side. Come here for anything sorrentina or scarpariello (entrées, $8.95 to $16.95). Burgers, too, are good—an antidote to all the nursery food due south. At night, the crowd includes actors and business types; at lunch, mothers, because the children's shop Albee's is across the street. And what do the mothers order? "Salads and one glass of wine, maybe, because they just had a kid," the proprietor says. The former owner had planned to open on Columbus Avenue, but rents were too high. Hence the name.

Across 96th Street, on the northeast corner, is the **East River Savings Bank** (No. 743, at 96th Street). They don't serve anything to eat in here, but it's worth a visit, maybe with a brownie from Friandises. With its marble walls, hand-painted ceiling, and museumlike stillness, it's a good place to contemplate the Amsterdam Avenue that's happening and the one that no longer is. ■

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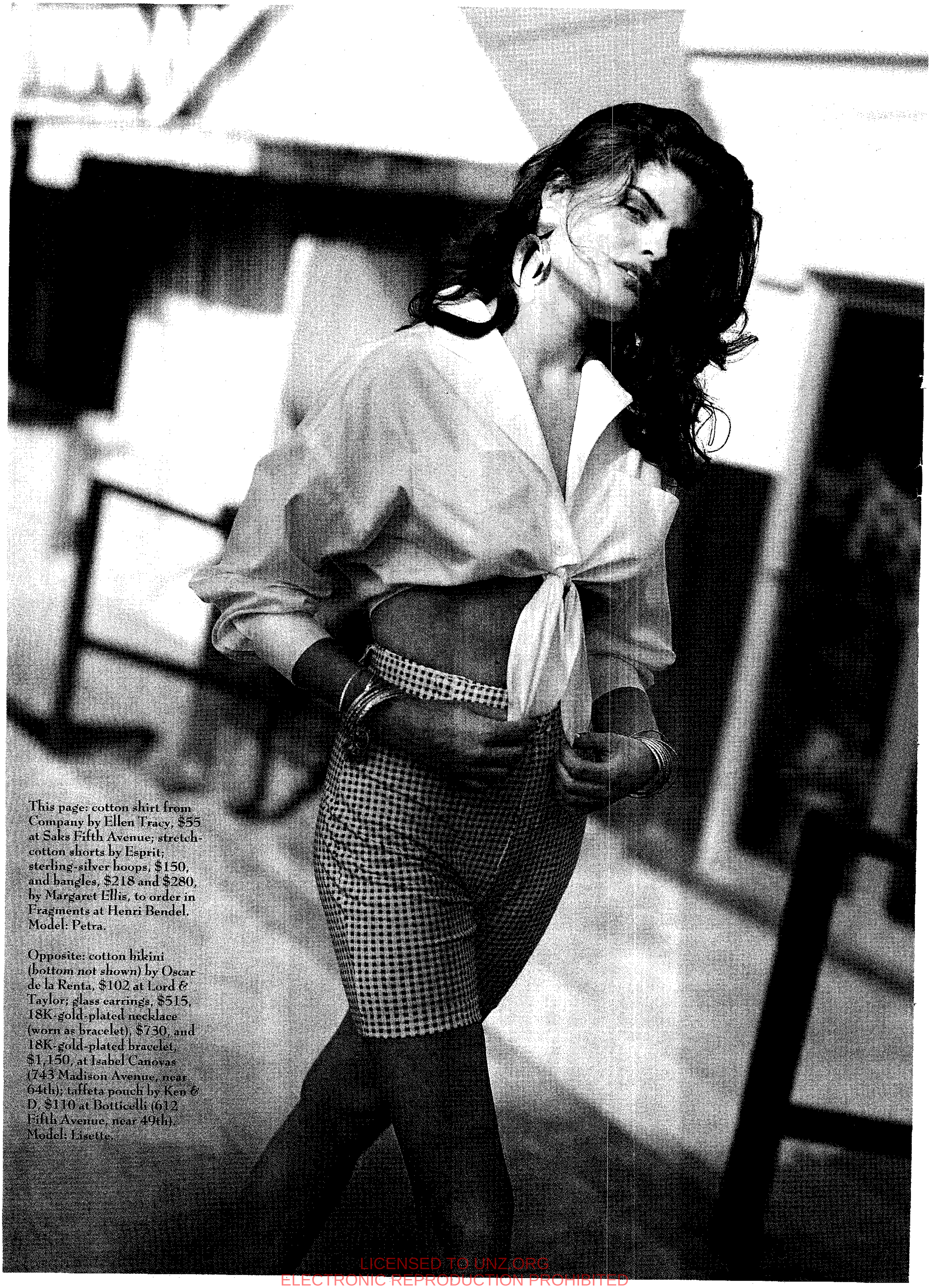


This page: cotton shirt from Company by Ellen Tracy, $55 at Saks Fifth Avenue; stretch-cotton shorts by Esprit; sterling-silver hoops, $150, and bangles, $218 and $280, by Margaret Ellis, to order in Fragments at Henri Bendel. Model: Petra.

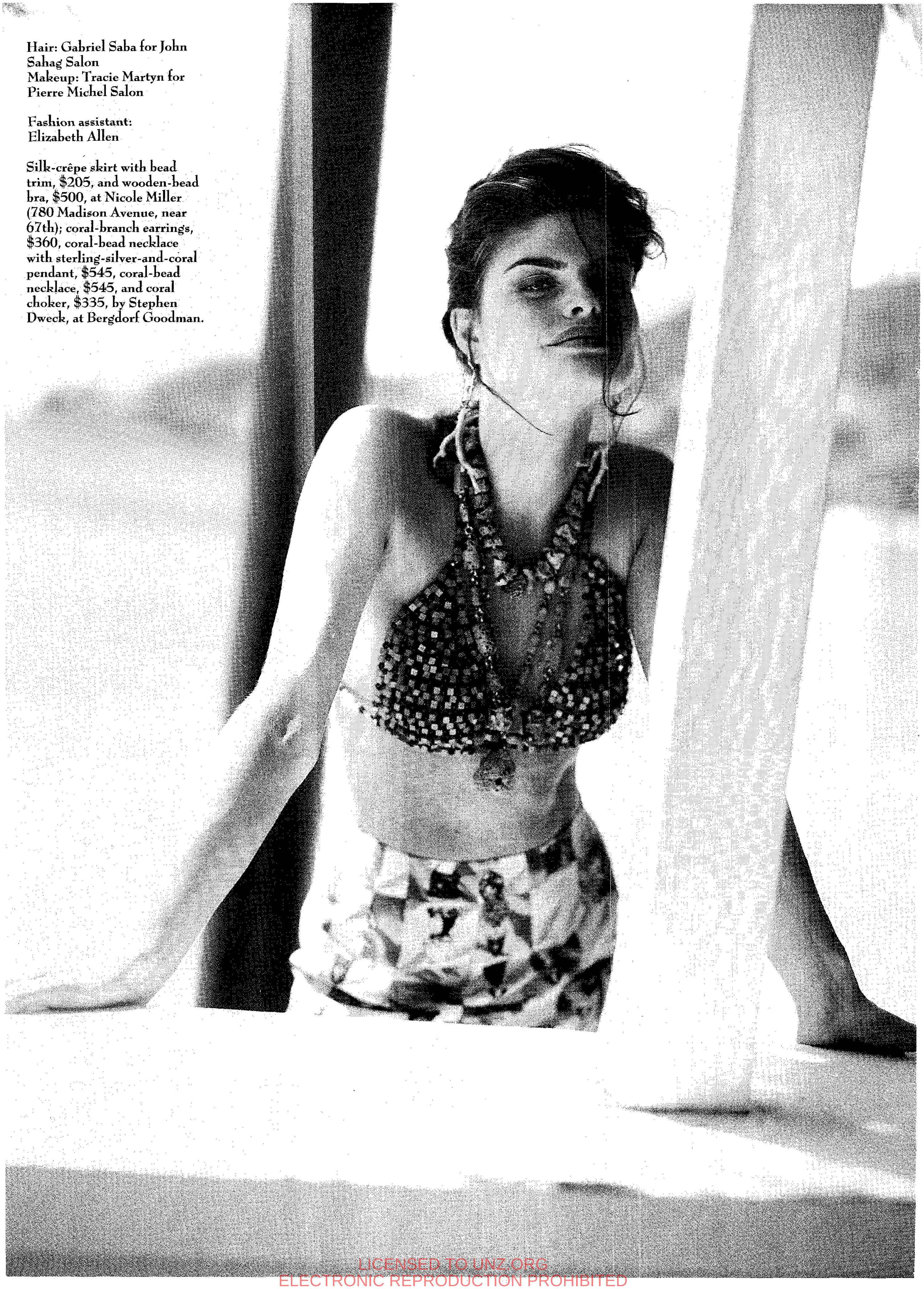
Opposite: cotton bikini (*bottom not shown*) by Oscar de la Renta, $102 at Lord & Taylor; glass earrings, $515, 18K-gold-plated necklace (worn as bracelet), $730, and 18K-gold-plated bracelet, $1,150, at Isabel Canovas (743 Madison Avenue, near 64th); taffeta pouch by Ken & D, $110 at Botticelli (612 Fifth Avenue, near 49th). Model: Lisette.

UNCOVER STORY

BY MARTHA BAKER

It's almost the time of year when clothes become more an accessory than a necessity. To help you overcome that midriff crisis, there's Nicole Miller's beaded bra, Oscar de la Renta's pouty plaid, and, from Ellen Tracy, a cotton classic. What better way to showcase the tummy you've been trimming all winter than with a shirt that's barely there?

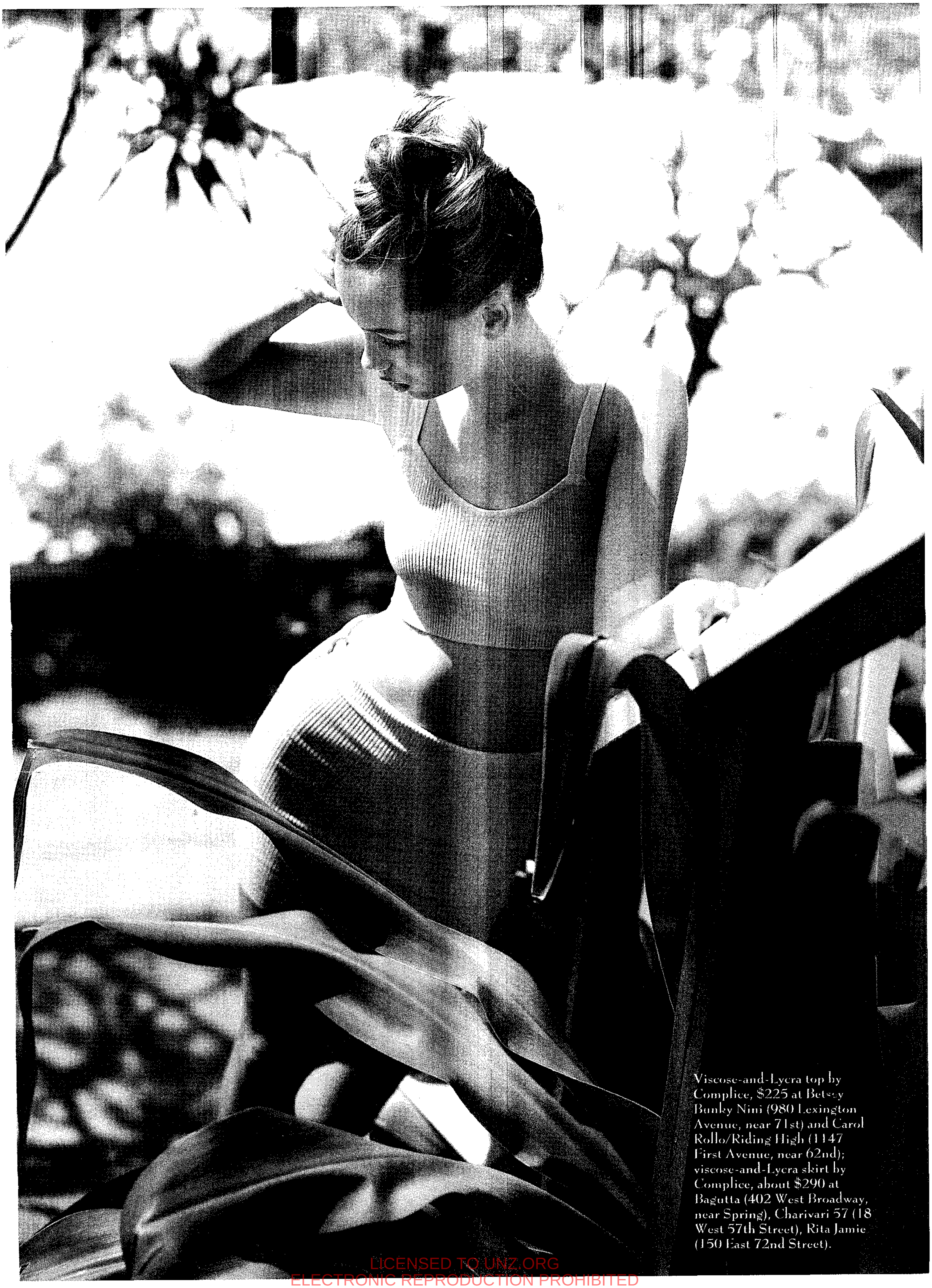
PHOTOGRAPHED BY DEWEY NICKS



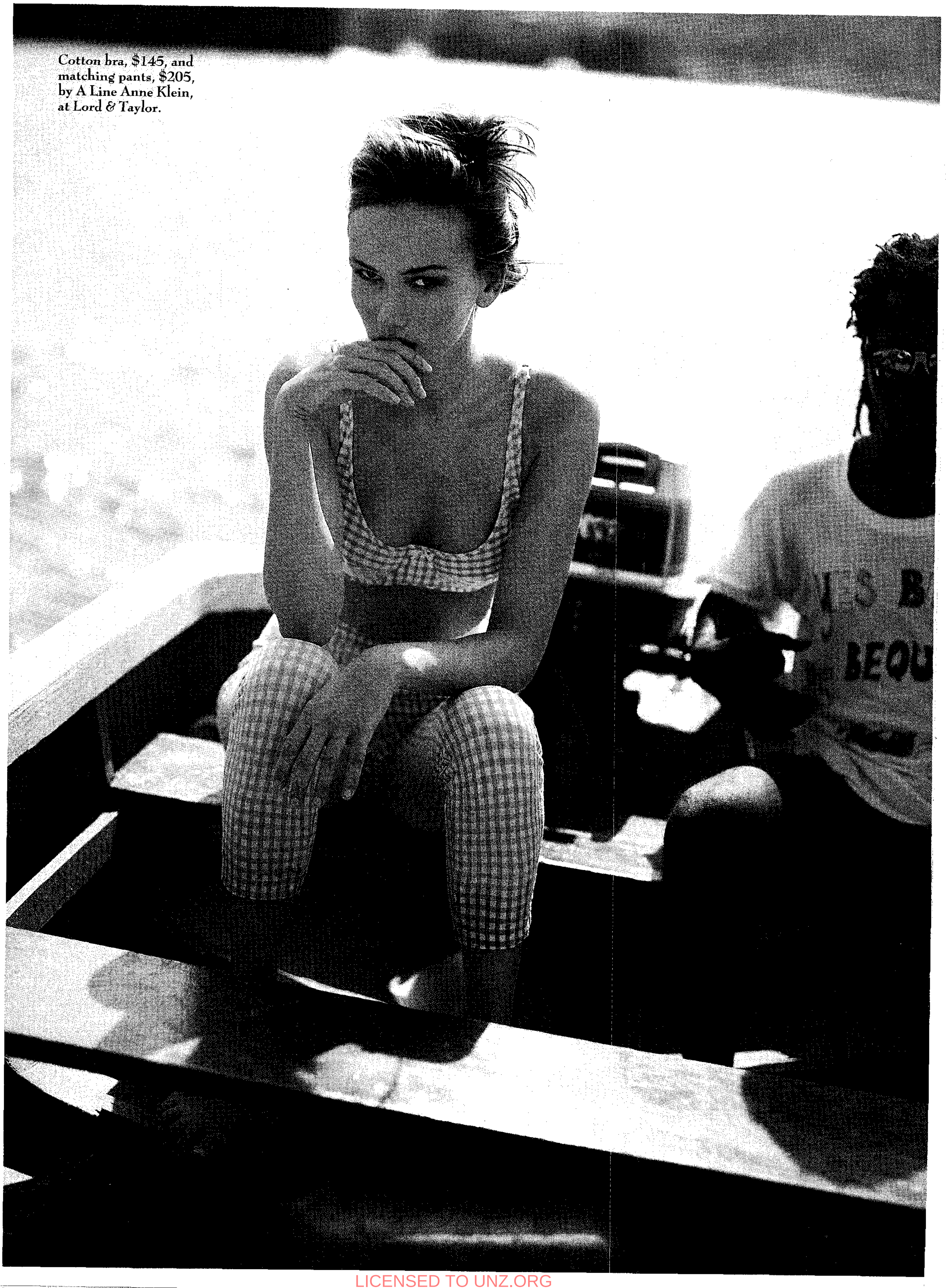
Hair: Gabriel Saba for John Sahag Salon
Makeup: Tracie Martyn for Pierre Michel Salon

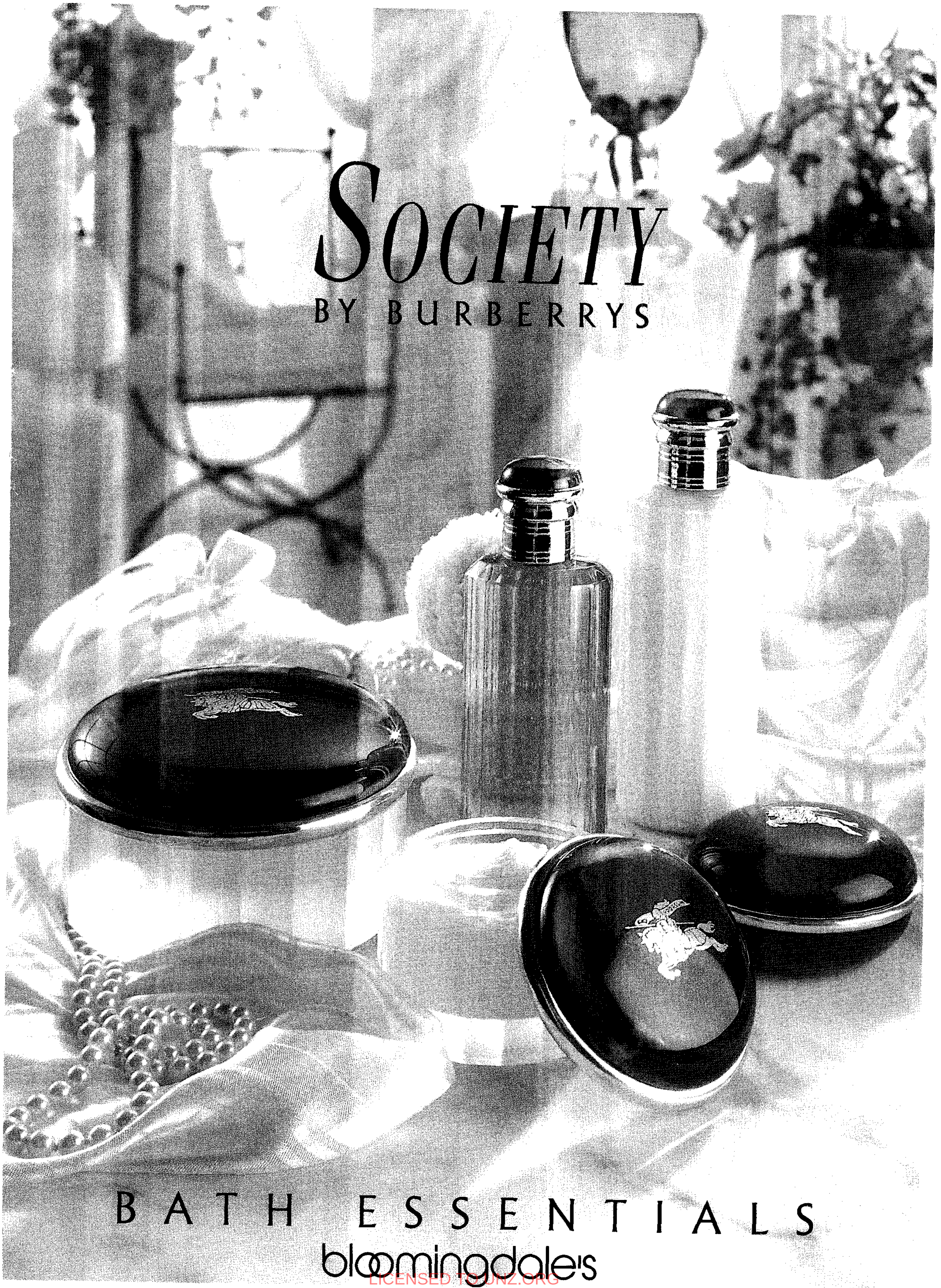
Fashion assistant:
Elizabeth Allen

Silk-crêpe skirt with bead trim, $205, and wooden-bead bra, $500, at Nicole Miller (780 Madison Avenue, near 67th); coral-branch earrings, $360, coral-bead necklace with sterling-silver-and-coral pendant, $545, coral-bead necklace, $545, and coral choker, $335, by Stephen Dweck, at Bergdorf Goodman.



Viscose-and-Lycra top by Complice, $225 at Betsey Bunky Nini (980 Lexington Avenue, near 71st) and Carol Rollo/Riding High (1147 First Avenue, near 62nd); viscose-and-Lycra skirt by Complice, about $290 at Bagutta (402 West Broadway, near Spring), Charivari 57 (18 West 57th Street), Rita Jamie (150 East 72nd Street).

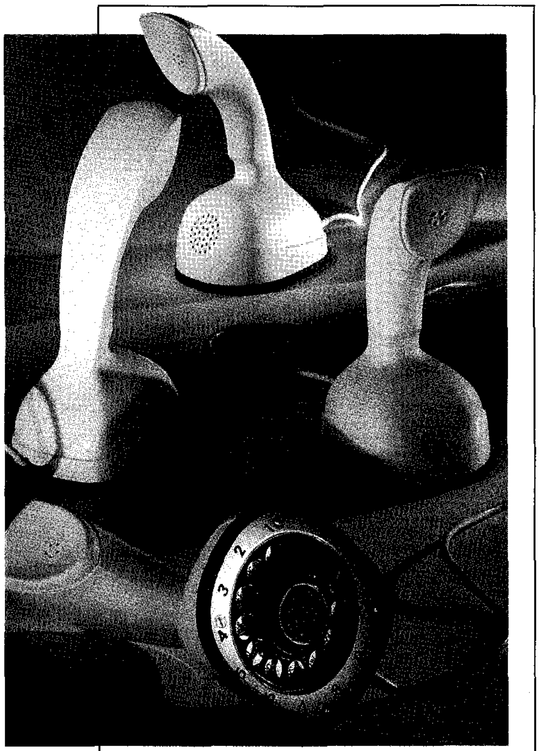

Cotton bra, $145, and matching pants, $205, by A Line Anne Klein, at Lord & Taylor.


SOCIETY
BY BURBERRYS
BATH ESSENTIALS
bloomingdale's

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan



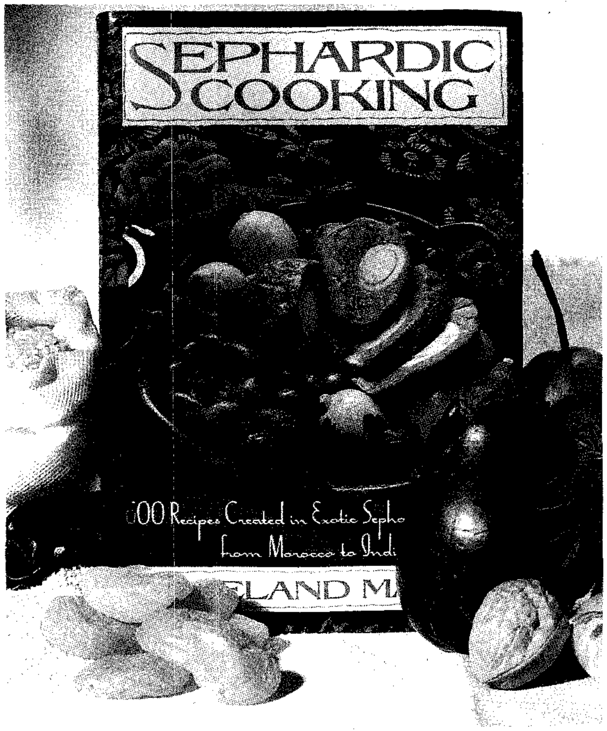
Ringo Stars

Space-age phones like these were seen in all those architecturally forward interiors of the fifties and sixties. "Ericafons" were sleek Swedish designs, with the dials hidden in their bases. Well, good news: These pastel beauties are back. They have their original works and bodies but have been refurbished and are FCC-approved so they can be plugged into any wall jack. ($98 for white and mint-green phones; $125 for a limited quantity of pink and sky blue.)
GOLDUST MEMORIES/*386 Second Avenue, near 22nd Street/677-2590*

Quilt by Association

Daisy may be endearing, but she's a schizy cow: One minute she's a cuddly toy, the next a cozy crib comforter. A poly-cotton quilt is attached to her but hides inside—Mommy pulls it out for nap time, stuffs it back for play. Dino the dinosaur and Spot the dog are Daisy's Animal Napper friends ($66).
LITTLE EXTRAS/*550 Amsterdam Avenue, near 86th Street/721-6161*

Tome for The Holidays



What the Spanish diaspora of the late 1400s did for kosher cuisine is what Copeland Marks's marvelous book *Sephardic Cooking* is all about. When the Jews resettled in North Africa and Ethiopia, in India and Central Asia, they brought their kosher Spanish dishes and melded them to those of their new homelands, and Marks has recorded all of them. From Libya, a spicy pickled-fish preparation called hrieme. From Sephardic Turkey, lamb with fresh fava beans. From Persia (now Iran), a chicken dish called fesenjan, scented with pomegranate, walnuts, and prunes. The Black Jews of Cochin, India, produced fiery sambar (vegetable curries), and from Uzbekistan comes pan-roasted stuffed pigeon spiced with cumin. The chapter on Tunisia includes a complex Jewish couscous royale. Sure, you'll find exciting new ways to make a meal of matzo, but you'll also stir up some history. This is a timely book, since 1992 is the 500th anniversary of the diaspora and Passover's just around the corner. **—Barbara Costikyan**
SEPHARDIC COOKING/*Donald I. Fine, Inc./$24.95/Kitchen Arts & Letters/1435 Lexington Avenue, near 93rd Street/876-5550*

Photographs: left, Tony Cenicola; top, Monica Stevenson; bottom, Ellen Silverman.

From Bed to Toe

Gone are the heavy draperies and the birds: Steven Werther has gutted the space that was formerly Rue de Rêves and turned it into a spare, cavernous setting for his new bed-and-bath shop. Turn-of-the-century cast-iron bed frames, bathroom cabinets of old barn wood, and Peter Reed's 200-thread-count linens—that's just the beginning of what you'll find. Cherry shelves hold sybaritic bath oils, salts, soaps, and gels. And there are pillows in all sizes—including European squares—wool-filled mattress pads, thirsty towels, and pristine embroidered duvet covers. "I wanted to carry all those things that, until now, SoHo residents had to travel uptown for," says Werther. (From $2.50 for a washcloth to $75 for a down pillow to $156 for an unbleached-cotton duvet cover to $2,500 for Dorand Van Doren's wrought-iron bed frame.)

PORTICO BED & BATH/*139 Spring Street/941-7800*

Kitsch And Caboodle

This is the way the yard sales in Heaven must be—every item weird and wonderful, and not a clinker in the bunch. Judyth van Amringe assembled it all for her New Jersey fishing camp [*New York,* August 19, 1991], and now that she's sold that (so she can buy a log cabin in Maine), she's unloading most of the contents for more or less what she paid for them. There's the copper-tulip sprinkler that attaches to a hose for $350; the plaid picnic car pack for $85; benches and little chairs in the $50–$150 range; framed drawings, circa 1884, for $75; a group of antique hats at $25 each; and, as they say, knickknacks, bric-a-brac, and household items galore. Bring a bag. **—Marilyn Bethany**

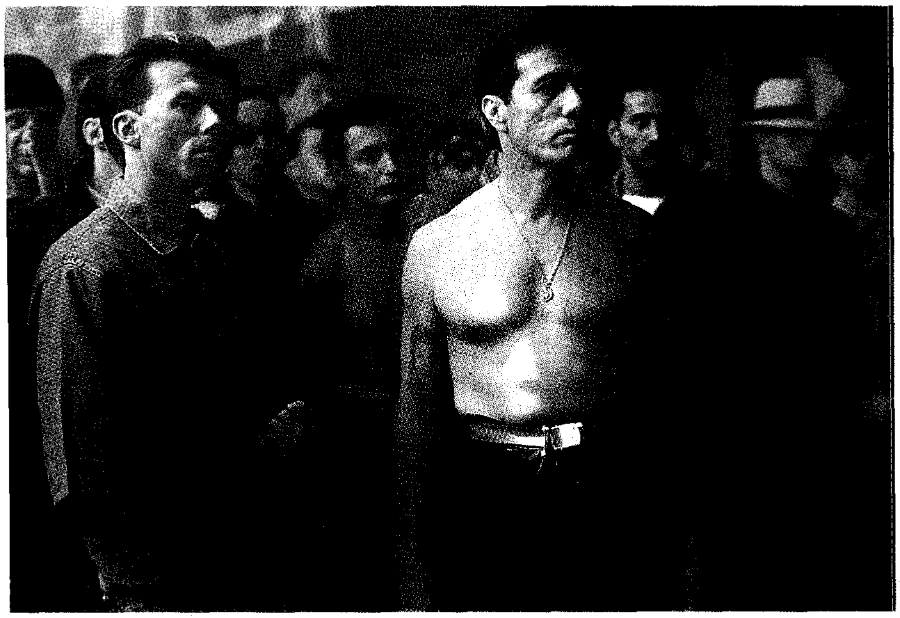
JUDYTH VAN AMRINGE/*107 Greene Street/Second floor/925-4749*

Photographs: top, Jen Fong; bottom, Andrew Garn.

Movies/David Denby

MR. VICE GUY

"...Edward James Olmos's *American Me* is a mess, but *Proof*'s Jocelyn Moorhouse is a striking new talent on the scene..."



MEN BEHIND BARS: *Olmos as a Mexican-American gangster.*

IN **American Me,** EDWARD JAMES OLMOS, who stars and directs, is trying to make a Mexican-American *Godfather* while showing that *The Godfather* is false—that there is no possible glory in crime, no possible entry into society from it, only death and more crime, on and on through the generations, until finally little children are firing guns out of cars at strangers. The movie, beginning with the Zoot Suit riots of 1943 in Los Angeles, traces the rise and fall of the fearsome gangster Santana (Olmos), who spends most of his life in prison. In the joint, he organizes a Mexican Mafia, which then spills out into the streets and takes over the lucrative drug trade in East Los Angeles. The movie is meant to trace an upward ascent into utter futility, but Olmos's reforming zeal just doesn't fit into the framework of the big, violent Hollywood movie he's making.

American Me, which was written by Floyd Mutrux and Desmond Nakano, may be authentic in such details as tattoos, lingo, the rituals of greeting and death. But *American Me* is a mess, incoherent in many details, large and small. What causes the anti-"Pachuco" riot at the beginning of the movie? How does Santana, in the middle of running the drug rackets and executing rival gangsters, become interested in "social reform" and "revolution" and the works of Tolstoy? Olmos wants to attack violence and macho bullheadedness in a movie that for much of its length celebrates, precisely, violence and macho bullheadedness. The hero, still a teenager, strangles a boy who sodomizes him in a juvenile detention center; years later, he has the son of a Mafioso executed with a knife in the butt (Santana is still seeking revenge for that sodomy). Both scenes are played for sensation. Does Olmos really expect that the teenage boys in the audience will do anything but cheer? When the teenagers are then told, "Oh, no, this stuff is *bad,*" does he expect the audience to sober up? It's more likely that the kids will experience the cautionary side of the movie as a cheat.

Olmos establishes himself as the hero, a Mr. Cool who tries to lead his community, through crime, to a position of respect and power. But Olmos isn't a flexible enough actor to bring out the contradictions of the role. Right to the end, he stays locked in his celebrity profile, growling, formidable, a brooding tiger of a man. He embodies the gangs' common belief that you can't show weakness for a moment, or you will be finished. He plays Santana as ruthless and smart, and so we're astounded when the character begins talking as if the drug trade will somehow lead the Mexican-American community's efforts at social reform. How could anyone who wasn't an utter phony think that? If Santana is confused from the beginning, then Olmos should have brought that out. But he can't give up his air of private mastery. He can't give up the solemn macho fatalism that he's saying is a trap. Olmos, as an actor and director, is still in that trap.

Proof, THE AUSTRALIAN FILM WHICH OPENS the New Directors/New Film series at MOMA on March 20 (and opens commercially at the Angelika two days later), is, I suppose, a minor movie, but it's wonderful nonetheless—easily the most entertaining Australian film I've seen in years. Writer-director Jocelyn Moorhouse has worked for Australian television; *Proof* is her first feature, and it has the intensity and perceptiveness of a beautifully wrought novella. At the same time, the barbed erotic atmosphere is highly cinematic, recalling such famously nasty Pinter-Losey films as *The Servant* and *Accident,* and the visual scheme may owe a little something to Antonioni. But I don't want to reduce Moorhouse to possible influences. A striking and self-assured new talent has arrived on the international film scene.

Moorhouse doesn't make things easy for herself. Not only is her hero blind, he's not a very nice man. Martin (Hugo Weaving), in his early thirties and sightless since birth, is extremely bright and trusts no one. He assumes that everyone lies to blind people, and he may have a point. People lie to the blind, I believe, because they want to soften what they take to be the sightless person's isolation and misery. Martin thinks differently: He thinks people lie to manipulate him; they lie *because they can get away with it.* His mother lied to him because she was ashamed of him and wanted to punish him; she even faked her own death (the boy knocked on the coffin, which sounded hollow) to get away from him. Or so he thinks.

At the best of times, reality presents itself to Martin as a hostile series of cues—smells, sounds, small disturbances of the air—which he tries to decode. He's a great detective, and he's proud as a warrior. When he's ignored in a restaurant, he acts up, pouring his wine so that it misses the glass. (At home, he has no such trouble, and he can tell by the sound when the

Photograph by Tony Freidkin.

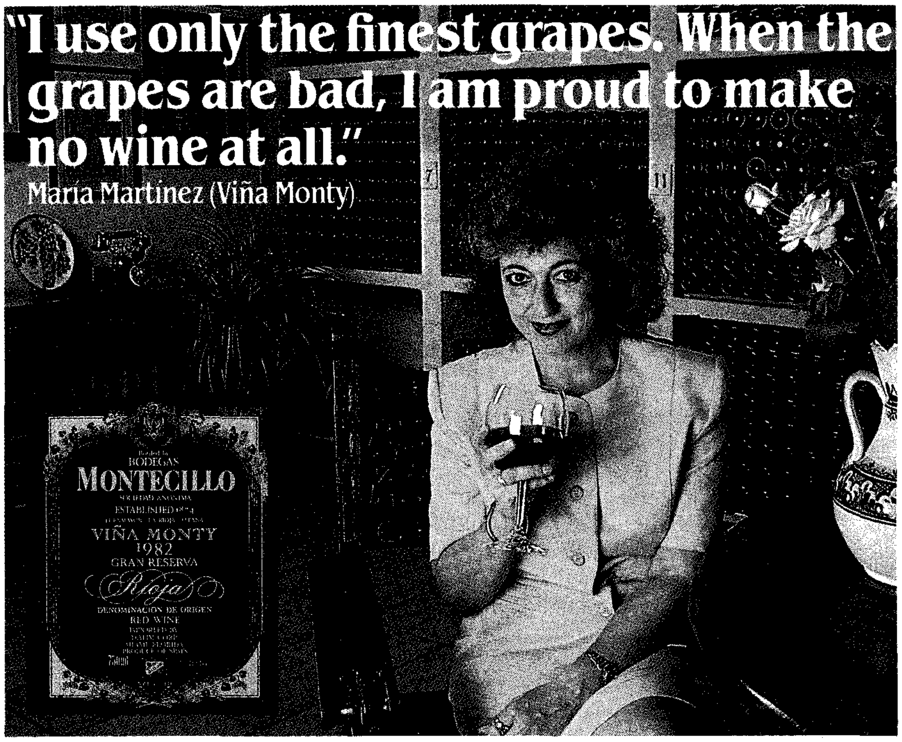
wine is coming near the top.)

Moorhouse creates a witty atmosphere of aggression that makes easy pity impossible. Martin has a strange habit. He takes photographs of everything he experiences, pointing the camera in the direction of what interests him. At the beginning of the film, he's wrestling over the photographs with Celia (Genevieve Picot), his housekeeper. Celia is no ordinary person but a rather elegant and forceful woman with a sharp, disdainful curve to her mouth. There is a touch of sadomasochistic joking in her relationship with Martin. She teases him, placing things in his path, not helping as he stumbles and falls; then he taunts her back.

In the same restaurant where the wine incident occurs, Martin meets the dishwasher, Andy (Russell Crowe), a good-looking young man who just blurts out what he thinks. Andy never calculates; he's direct without being deliberately rude, and Martin trusts him. Andy does what Martin wants, which is to describe what's in his snapshots. That's his "proof" that the world is there, his defense against people lying to him, his way of being in control. In a flashback to his childhood, he runs his fingers over the body of his sleeping mother, who wakes with a start. "You can't touch people whenever you want," she says. "Fingers, they are not the same as eyes." He would be a spy if he could.

Moorhouse is an elegant stylist; the writing is precise, the acting crisp and controlled. And the movie shoots ahead, with little bursts of clarity. When Moorhouse puts her story into operation, she works with great economy and a superb balance of the perverse and the humane. Now that Andy, young, attractive, and acquiescent, is on the scene, things come to a boil. Celia loves Martin; she is even obsessed with him. Just *why* she wants him so badly is not made clear—perhaps because she can't have him. And Martin keeps her at arm's length so he can pity *her* rather than the other way around. Andy is a threat to Celia, so she traps him with one of Martin's photos, seduces him, and then forces Martin to realize that Andy has been lying to him.

The photographs become central to this erotic drama, just as they did in Antonioni's *Blow-Up*, only Moorhouse is more interested in personality than in philosophical conundrums. *Proof* suggests that people who demand the truth all the time are almost inhuman. Trusting people means, in part, allowing them an area of privacy in which they aren't completely candid. The movie is a little underdone: There could be more life going on, and the characters' relations to one another are not always worked out as fully as one would like. But *Proof* is fascinating. High intelligence like Moorhouse's appears in our current cinema with the force of pure oxygen rushing through a sealed vacuum. ■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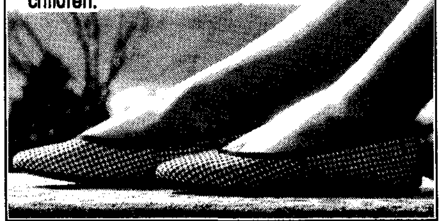

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Television/John Leonard

NOT-SO-SIMPLE SIMON

". . .The jokes in *Broadway Bound* don't cover up the holes of sadness; Oliver Stone wants to do what Norman Mailer once did. . ."

LIKE A SIDNEY SHELDON, A JUDITH KRANTZ, or a Danielle Steele, *Broadway Bound* has been self-aggrandized into **Neil Simon's Broadway Bound** (Monday, March 23; 9 to 11 P.M.; ABC). Otherwise, not much happens to the last play in the Brighton Beach trilogy to make it into television instead of theater. Neither Simon, adapting himself, nor Paul Bogart, the Emmy Award–winning director, opens it up to the Brooklyn streets. Though we hear about Manhattan, nobody ever goes there, at least while the camera's looking. Rather, a remarkable cast stands around, in the usual pairs, making jokes and feeling bad.

You don't need me to tell you what to think of Simon. I feel bad myself admitting that, after all, I preferred his earlier incarnation as a gag writer—who, in one or another humble farce, sometimes achieved the higher realms of droll—to the *faux* Chekhov of the past decade. Darker, *darker,* we kept urging him, as if ashamed of ourselves for having consumed so many of his salt-and-vinegar wisecrack potato chips. But ours is a culture wanting in drollery and already oversupplied with pathos, and it seems to me that Simon could expand his Brighton Beach trilogy to a dozen or a hundred plays and he'd still flinch from the lacerations and lucidities of a single story in, say, Philip Roth's *Goodbye, Columbus.*

Broadway Bound's a perfect example. Eugene and Stanley Jerome (Corey Parker and Jonathan Silverman) are about to make their move as comedy writers, in 1948, on CBS Radio. They will do so by spitting in their own chicken soup, at the expense of their Trotskyist grandfather Ben (Hume Cronyn); their graying, embittered mother, Kate (Anne Bancroft); and their mid-life-crisis father, Jack (Jerry Orbach). There's a pot-roast joke, a stock-market joke, and two jokes about talking dogs. Some of the jokes are funny. (Imagine the boys playing comedy to "a grandfather who hasn't laughed since the stock market crashed.") Some are merely strained. ("It's just the germ of an idea; it's not a full-blown disease yet.") But none of this fast talk covers up the holes of sadness in these people, their built-in dumps.

Ben has already lost one daughter, Blanche (Michele Lee), to Park Avenue, mink coats, and fancy cars. He'll stick with the other, Kate, even if his body betrays him, and even if Jack packs his bags. Jack, after 33 years of marriage, has been having an affair: "I've lost feeling . . . I don't know my place anymore." For Kate, who knows about Jack's affair, he's already gone: "You *did* leave. You didn't move out, but you left." She hasn't really been happy since the night she was young and dazzled the ballroom, dancing with George Raft. Eugene and Stanley just want to laugh their way out of this house.

A bearded Cronyn is marvelous as Ben: *"You ask too much of me!"* he rages at their dining-room table. "I am not an affectionate man." But his politics, a tic instead of a dimension of character, are wasted on a playwright who's never been interested in the way the great world works. And so is Bancroft marvelous as Kate, letting us look briefly beneath the map of disappointments at the young girl who once was. But the George Raft nostalgia isn't substantial enough to fill up all the space abandoned by meanings, played for nervous laughs. Even dancing with his mother, Eugene is running away. It's "too intimate," he tells us in a voice-over—quite as if that isn't where an important play might have begun.

BEACHED: *Jerry Orbach, Corey Parker, and Jonathan Silverman in Brooklyn.*

What was *wrong,* anyway, about being the Noël Coward of Second Avenue?

ONCE YOU'VE ACCUSTOMED YOURSELF TO the surprising fact that Cicely Tyson and Kevin McCarthy are the *bad* guys, **Duplicates** (Wednesday, March 18, and other dates; 9 to 11 P.M.; USA) is paranoid fun. And Tyson, at least, isn't as truly evil as Lane Smith, the quasi–CIA mastermind behind the Sandburg Institute in upstate New York, where they are transferring the identities of perfectly nice dead people into the live bodies of antisocial nasties, ostensibly to "eradicate the criminal mind" but really, secretly, to crossbreed and brain-swap reliable assassins.

Anyway, Gregory Harrison and Kim Greist, by accident, run into a man who looks exactly like her brother and a little boy who looks exactly like their missing child, both of whom have been presumed dead for the past year. Investigating, they are mysteriously snuffed and wake up in a hospital with somebody else's memory bank in each of their heads. Nevertheless, in spite of the fact that Smith, Tyson, and McCarthy consider the concept unscientifically "sentimental," Harrison and Greist fall in love all over again, after

Photograph by Jerry Fitzgerald/ABC.

which there are these *anomalies,* leading them to suspect that there may be something about us that transcends "accumulated sensory input." And before you can say "soul," there are as many corpses as there are computers.

WHILE SEVEN AND HALF HOURS IS A LONG time to spend on a documentary about a film studio, **MGM: When the Lion Roars** (Sunday through Tuesday, March 22, 23, and 24; 8 to 10:30 P.M.; TNT) has a treasure trove of clips to work with, a batch of irreverent interviews, and heavy-breathing narration by Patrick Stewart, Captain Kirk's *Star Trek* super-sub. Sunday night's installment, featuring Norma Shearer, Greta Garbo, Marion Davies, Joan Crawford, Jean Arthur, Marie Dressler, and the Marx Brothers, is the best. The focus is on Irving Thalberg. Did he really die of stress, at 37, because Louis B. Mayer hated him so much? Helen Hayes, for one, doesn't really think so. Thalberg, who will amaze you as much as he amazed F. Scott Fitzgerald in *The Last Tycoon,* had a heart that was weak and a head that was perfectionist. "It killed him," says Hayes, a mistress of the splendid sound bite: "He died of genius."

In brief: AMONG MANY OTHER INTERESTING things, we are told in **Oliver Stone: Inside Out** (Sunday, March 22, and other dates; 10 to 11:15 P.M.; Showtime) that the director of *JFK* had a French Catholic mother and a Jewish Wall Street father, was busted for pot-smuggling ten days after he got back from Vietnam, and had a problem later on with coke, which may actually explain a lot. The usual suspects talk on camera, and the snippets from the films are deployed adroitly. Eric Bogosian tells us that Stone works at such an accelerated pace in order "to burn out the demons" from his head, and it's no wonder that Norman Mailer felt so ambivalent about him a couple of weeks ago at Town Hall. What Mailer used to want to do as a novelist is exactly what Stone wants to do as a moviemaker: change the world till it resembles something as Technicolored and disorderly as the inside of his own head. . . . To the best of my knowledge, **Summer Stories: The Mall** (Thursdays, March 19, April 2, and April 16; 4 to 5 P.M.; ABC) is the first *Afterschool Special* miniseries, and a likable one at that. High-school graduates Mara Hobel, Samaria Graham, Jorjan Fox, and Sandy Gaberman spend the summer selling dresses and frying burgers and thinking about college, parents, sex, drugs, and rock and roll. Although a few of their elders—Kelly Bishop, Vince Williams, Saundra Santiago—may be familiar to you, the kids steal the show. There's even a boy-girl friendship that doesn't lead to bed, so abortion is the one teen problem that isn't kindly touched on. ▬

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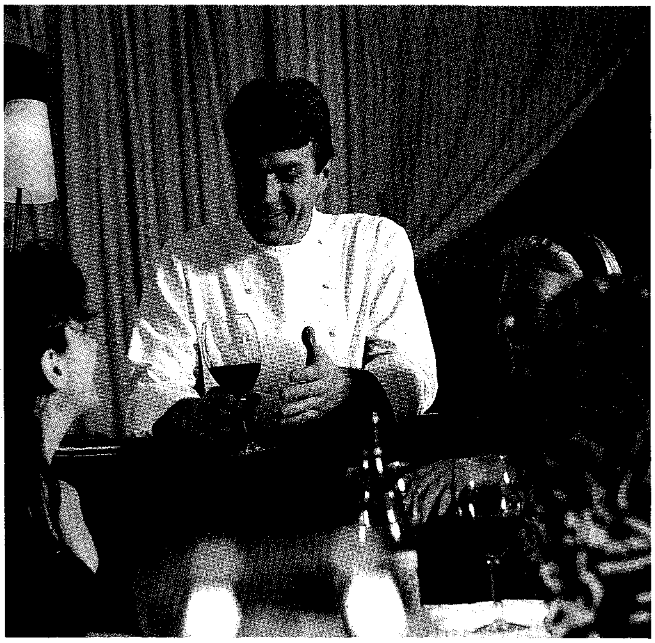
PATRIC'S DAY

"...That first dinner triggers hope, a frisson of discovery. The rich brioche to dip in savory olive oil. The quirky presentations..."



AN ELEGANT BEAT: *Patrick Robertson has a sophisticated touch.*

AFTER-HOURS, SPRUNG FROM TOILING UNDER Alain Sailhac in the kitchen of Le Cirque, Patrick Robertson, fresh from the Culinary Institute in Hyde Park, used to hang out in the clamor and murk of J. S. Vandam, a smudge of black and camaraderie in the early days of downtown chic. "It felt forties-ish, like I was on a cruise ship," he says. Years later, after stints at "21" and abroad, returned to work under Geoffrey Zakarian at "44," Robertson hit the corner on Varick again. It had segued into the Falls, a brief flash that sputtered out. Now he's back, claiming the space he loved, reluctant to call it Patrick's for fear of sounding like just another Irish pub. So it's **Patric,** minus the *k.*

Vandam had heat, a queen-bee hostess familiar to the nocturnal amblers. The locomotives of the Falls had a following, too. Not Patrick Robertson. There's not a solitary camp follower in sight. Patric opened without fanfare or the freeloading of gossip-column darlings. The good news is ... the guy can cook. Early on, tucking into his nutty sweetbreads with caramelized endive and heavenly mashed potatoes and the savory ginger-lacquered duck on a lively crunch of wheat-berry-and-orange salad, who cares that the room is almost deserted?

The music is hot and then funky and mellow, Van the Man and voices from the forties and fifties, Bing Crosby, for goodness' sake. The room has been transformed, subtly, with mirror and light, moss-green-velvet upholstery, clever reflections on rich orchid velvet, thanks to the pinch-penny gift of designer Helka Puc and the kindness of handyman friends. Amazing to learn that it all cost only $50,000.

Even the wine list is friendly—short and smart with inexpensive country wines, perfect for this food, and a sampling of more ambitious labels very fairly priced, apt for entrées that range from $12.95 to $19.95 at dinner, $8.25 to $12.50 at lunch. An '89 Domaine de la Gautiere from Provence is round and pleasant, just $19.

That first dinner triggers hope, a frisson of discovery. The rich red-pepper brioche to dip in savory olive oil tinged even greener with a hit of rosemary. The quirky presentations. Spears of asparagus in a deliberately asymmetric fan with Parmesan pudding and the tartness of citrus. Crusted sea scallops and mushrooms on rosemary sprigs in polenta porridge. (At $7.95, are they really worth a nickel less than artichoke-and-oyster ragout tagged $8?) Braised lamb shank with a stew of yellow potato, red onion, and sour cherries. Skate simmered in Cabernet with black-olive risotto and red mustard greens.

Even the chicken grilled and nested on vegetable couscous in a parsleyed broth is moist and full of flavor. Perfectionists that we are, we do wish there were less fat afloat in many sauces, but the pleasure quotient is so high, our quartet can't even get annoyed by the silliness of thyme tossed into a dessert of poached fall fruits with ice cream and shortbread cookies or the strawberry tart foolishly tinged with saffron. Gentle *tsk tsks* give way to a murmur of pleasure over the luscious chocolate bread pudding with honey-bourbon sauce.

That's why lunch the next day is deeply disappointing. Nothing is really bad—indeed, the white-bean soup with its island of cilantro pesto is good, and the salmon with a fennel-and-walnut salad and roasted-tomato fondue is first-rate. If you're wild about Gorgonzola, you'll love this farfalle with roasted red peppers and walnuts, searingly dominated by that rich, tangy cheese. But arid shreds of duck on herbed polenta porridge, toughish Parmesan-coated calamari, a sedate niçoise salad with yellowfin tuna, and listless calf's liver with onions, bacon, and kale provoke genuine crankiness over the scattershot of saffron and thyme in dessert. Can the chef control his wanton way with herbs? "I think thyme goes well with ice cream," he insists.

Great adventure has its risk. You can set sail for India and find the Caribbean, or be scuttled by pirates and thyme. Obsessed with making a mark, chefs may cook by intellect, forgetting to taste. All the food tics of the moment inhabit this menu, for better or worse—the vinegared beets and chive oil, citrus emulsion and cured orange, arugula juice. "A chef and his juices," my companion, a food-world guru, observes, not altogether unhappily. And the merlot-flavored meat juices do work with peppery yellowfin tuna (that should have been really rare). A pot-au-feu of red snapper with saffron broth is sublime. Every element of goat-cheese-and-celery-root-purée-stuffed profiteroles with scant dribbles of chive oil is perfect. Alas, it's lunch all on its own, not a seductive way to begin dinner.

But Patric is a work in progress. As chef-patron, Robertson has only his inner voice and the growing crowd to help him edit. At some point, he may see it's better to be good than to be different. For now, Patric is definitely worth a detour for mostly delicious food in this sophisticated, sexy room.

Patric, 150 Varick Street, at Vandam (691-5550). Lunch, Monday through Friday noon to 2 p.m.; dinner, Monday through Saturday 5:30 to 11 p.m. D.C., M.C., V.

Photograph by Peter Freed.

Books/Rhoda Koenig

THE RACE TRACK

“. . .Hacker shows how all American life is poisoned by the fear and guilt that racism breeds. Terkel’s book seems predictable. . .”

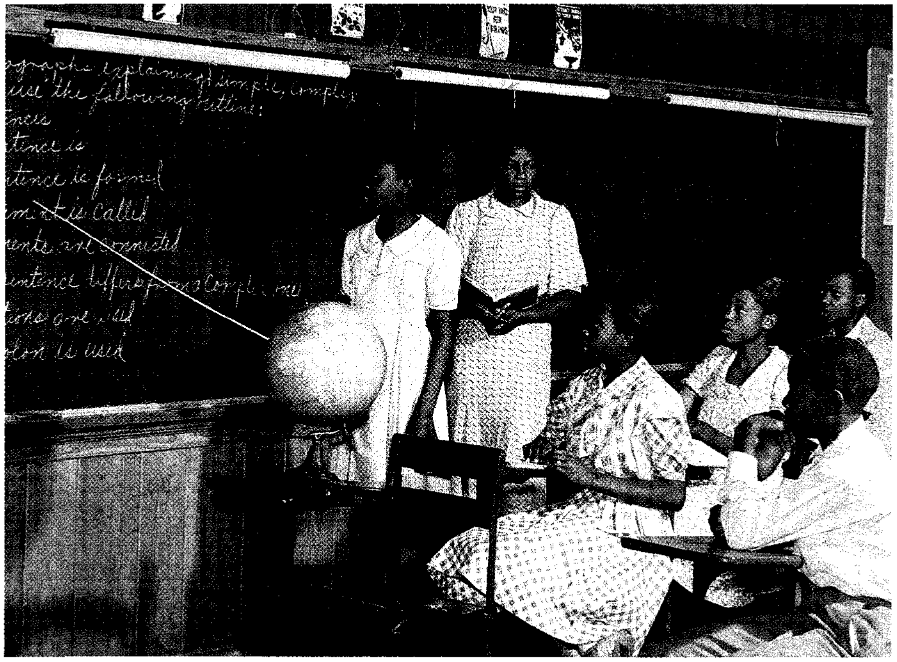
Two Nations: Black and White, Separate, Hostile, Unequal, *by Andrew Hacker. Charles Scribner’s Sons; 257 pages; $24.95.*

Race: How Blacks and Whites Think and Feel About the American Obsession, *by Studs Terkel. The New Press; 403 pages; $24.95.*

“RACE,” SAYS ANDREW HACKER, “HAS MADE America its prisoner since the first chattels were landed on these shores.” In his examination of facts and assumptions about our national dilemma, Hacker, while of course sympathizing principally with the black victims of racism, shows how all American life is poisoned by the fear and guilt it breeds.

Hacker points out that, whether sad or smug about their belief that blacks are inferior, whites will not face the political and economic facts of life, the influence white morals and practices have on blacks, and the pervasive sense of second-class citizenship that comes with a darker skin. As an exercise in imaginative sympathy, Hacker asks his white students to imagine that tomorrow they will be given a black complexion and facial features but can demand any amount they think reasonable in compensation. How much would they like? Most of them, he says, think $1 million a year would be fair. Indeed, being black consigns one to a world of constant humiliation and suspicion in the workplace, in social life, and in housing, where blacks suffer “residential apartheid.” Though blacks constitute over 12 percent of the population, whites will desert a neighborhood once it becomes more than 8 percent black. Even though the new arrivals may be impeccably middle class, “the mere presence of black people is associated with a high incidence of crime, residential deterioration, and lower educational attainment. . . . If you are black, these white reactions brand you as a carrier of contaminations. No matter what your talents or attainments, you are seen as infecting a neighborhood simply because of your race.”

But what about the breakthroughs of the sixties? While whites, Hacker explains, feel that blacks were offered a chance and spurned it, blacks feel they were given only false promises. A buoyant economy and Democratic administrations were succeeded by increasingly straitened times (bringing greater hostility to affirmative action) and, apart from Jimmy Carter’s presidency, government by Republicans, whose party “has all but explicitly stated that it is willing to have itself regarded as a white party, prepared to represent white Americans and defend their interests.” *Brown* v. *Board of Education of Topeka* nominally ended segregation in the classroom, but 38 years later, more than 80 percent of black students in New York attend all-black schools—as do more than half in most other states. Even if schools are integrated, black children are put into slow-learner classes and, unstimulated, tend to stay in them. As one Alabama legislator puts it, “While black and white students now walk through the same school door, they get segregated once they are inside.”



SEPARATE BUT UPHILL: *A segregated classroom in the fifties.*

In addition, the sixties spawned a number of movements for more recognition, freedom, and money. Blacks were pushed aside by the increasing number and success of Hispanics and Asians—groups who, Hacker says, may aspire, as blacks never can, to the status of “honorary whites.” Feminism also commanded a lot of the attention that had previously gone to blacks, and while it helped black women, it often did so at the expense of black men, making it more difficult for them to retain manhood and respectability and further damaging the already fragile black family.

The sixties, too, sparked changes in white society whose repercussions were felt lower down the social scale. A more frantic pursuit of happiness, and increased tolerance of divorce and illegitimacy, has led to more poverty and neglected and hopeless children who, when they become teenagers, look to sex and pregnancy for a sense of importance, beginning the miserable cycle all over again. White women, with education, social ties, and skills—and, of course, their skins to bank on—have a limit to how far they can fall, but for blacks there is no such safety net. Yet, contrary to stereotypes, statistics show that blacks are capable of behaving with more responsibility than whites allow. A table that contrasts black and white rates of illegitimacy shows that while much is made of the fact that most black births today occur out of wedlock, they are, as a multiple of illegitimate white births, less than half what they were in 1950.

“It is white America,” Hacker says, “that has made being black so disconso-

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late an estate." As the theme of his book makes clear, he would like white Americans to seriously consider this proposition. As the facts of his book reveal, he does not think they will.

Race supplies the voices missing from Hacker's surveys and statistics, and many of them express his points. "It is an unwritten rule in much of black society," says a young man. "White friends may indeed be white friends, but how long will they be white friends?" A middle-aged divorcée says, "It's bad that the black woman has always been the head of the family because the black man hasn't been able to get a job. . . . It's belittling not to be able to take care of your family. It was easier to leave and feel like a man than to stay and not feel like a man." A black woman accompanied by some five-year-olds tells of encountering an anti-busing demonstration: "One lady accidentally touched one of the children, jumped back, and wiped herself." A student now at the University of Illinois, Chicago, says there are problems in her dorm. "There was a black female resident advisor in the dormitory. A black penis from a cadaver was hung on her door, with a note: 'Next time, it might be one of your body parts.' "

Race, though, comes across, on the whole, as predictable and flabby. The interviewer is Studs Terkel, so, with few exceptions, the subjects are from the Chicago area and include many decent, hard-working working-class people who ramble on repetitively, drink beer, and love jazz. Many whites say they like having blacks as neighbors and that prejudice would end if only people would get together and know each other. Yet businessmen, politicians, and others in a position to provide something more substantial than kaffeeklatsches are not heard from.

The book is framed by two terribly sad interviews, one with Dr. Kenneth Clark, who influenced the Supreme Court in the *Brown* decision and now laughs at his naïveté in thinking that "within ten years or so, America would be free" of its "moral schizophrenia." The other is with Mamie Mobley, whose only child, fourteen-year-old Emmett Till, was murdered in 1955 for whistling at a white woman in Mississippi. "The only way my uncle recognized him was by the ring on his finger. . . . When I looked at Emmett, I could not believe that it was even something human that I was looking at." She became a teacher and spent 24 years seducing and terrorizing children into getting an education. "You hear people say Pull yourself up by your bootstraps, and you don't even have shoes. You're barefooted. What are you going to pull yourself up by? Our country owes every citizen of the United States of America a means of livelihood. Not a handout, but a way to make it," she says. "Everybody's entitled to that forty acres and that mule." ■

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THE MODERNISTS' REVENGE

"...In an era of architectural anomie, the aesthetic rigor and social concerns of the twenties and thirties must seem revolutionary..."

ONE OF THE MOST FAMILIAR COMPLAINTS about modernist architecture is that it put so many faceless office slabs in so many bleak urban plazas. As an excellent new show at Columbia University's Arthur Ross Architecture Gallery reminds us, that is—at least partly—a bum rap. In fact, the beginnings of modernism were far more complex, socially committed, and beautiful than many of its latter-day critics realize. It's the way the original ideals were abused that has caused so much trouble.

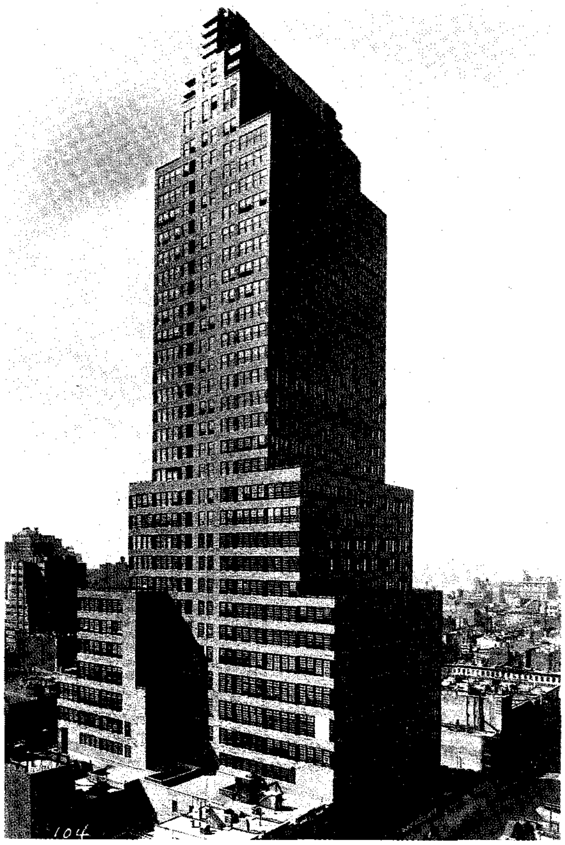
Entitled "The International Style: Exhibition 15 and the Museum of Modern Art," the Columbia show (on view through May 2) is a reassembling of the one mounted at MOMA in 1932 by Henry-Russell Hitchcock and Philip Johnson, an event that virtually introduced modern European architecture to the United States.

Most of the photographs and models in the 1932 show—MOMA's fifteenth, but its first on architecture—have been lost, but the current exhibition's organizer, Terence Riley, has managed to re-create most of its content with the help of archival photographs. Among the buildings that the show brought before the American public for the first time—and which still seem wonderfully fresh in this reprise—were some of the early classics by the European masters Le Corbusier (the Villa Savoye), Walter Gropius (the Bauhaus), and Ludwig Mies van der Rohe (the Tugendhat House). The show also documented the work of such American architects as Raymond Hood (whose 1931 McGraw-Hill Building on West 42nd Street remains a landmark of the skyscraper genre), Richard Neutra, and Frank Lloyd Wright. The buildings were all selected to illustrate what Hitchcock and Johnson isolated as the characteristics of modern architecture: an emphasis on volume instead of mass, regularity over symmetry, and a lack of applied ornament.

Those criteria have come to seem heartlessly doctrinaire in the years since they were codified by Hitchcock and Johnson. But they were risky experiments to the architects of the day, who were striving mightily to "cleanse" the gussied-up neoclassicism that blighted so much of Europe and the United States at the time. In these buildings, one can still feel the rush of radicalism and the self-righteous clarity of youthful idealism. How purely planar are those stucco façades! How unblinkingly clear-eyed are those unprecedented expanses of glass! (Splendidly out of sync with the other architects in the show is Frank Lloyd Wright, whose rugged devotion to the landscape made it hard for him to accept the more machined abstractions of his contemporaries.)

Among the high points of the new show are the architectural models, all of which were reconstructed by current students at Columbia's Graduate School of Architecture, Planning, and Preservation, and which are works of sculpture in themselves.

Speaking of sculpture, nowhere in the show is there a bust of Philip Johnson, but there might as well be. He was only a 25-year-old architectural historian and critic at the time he and Hitchcock conceived the exhibition, but he was talented, rich, and ambitious. "What I want most to do is be influential," he wrote to Alfred Barr, MOMA's director, from Berlin in 1931 while planning the show.



EARLY CLASSIC: *The McGraw-Hill Building.*

Johnson succeeded beyond perhaps even his own imperialistic dreams. Although the show got a tepidly perplexed response at the time, it and the companion book did much to change the face of America. Eventually, Mies—whom Johnson virtually discovered for the American public—became head of architecture at the Illinois Institute of Technology, and Gropius became chairman of architecture at Harvard, producing such disciples as I. M. Pei and Edward Larrabee Barnes. Johnson himself, who had returned to Harvard for an architecture degree at the age of 37, subsequently went to work for Mies and collaborated on the Seagram Building, this country's best-known monument to modernism.

So pervasive was the impact of the modernists' work in America—and so rapidly did it degrade into clichés—that a backlash was almost inevitable, and in the seventies a number of younger architects turned toward what became all too well known as postmodernism. Ever quick to sense a changing stylistic wind was the adaptable Johnson, who with his mock-classical AT&T Building on Madison Avenue seemed to commit a sort of architectural patricide against the movement he had done so much to propagate.

Of course, as the eighties waned, so did the enthusiasm for postmodernism, and Johnson was again on hand to midwife the next phase, guest-curating a show at the Modern four years ago on "Deconstructivist Architecture." At the age of 85, Johnson is watching this movement, too, sputter and surely must be hoping that his original "discovery" of modernism will, with the help of the Columbia show, be rediscovered by a new and innocent generation.

If Johnson can be credited with promot-

Photograph courtesy of the Museum of Modern Art.

ing so much that has dominated architecture in this country, the achievement seems more a tribute to his antennae for the new than to any fundamental belief in architectural verities. The Columbia show demonstrates forcefully that whatever the demerits of modernism as it evolved in the United States, the movement was, in its European infancy, an intensely moral enterprise. Hand-carved ornament was banished because it was considered aesthetically obsolete in an era of machine-made materials. Structure was deliberately expressed because it was the "honest" thing to do. The best architects did their share of villas for the wealthy, but they also focused on low-cost housing, because they hoped to improve the lot of the working class.

What most drew Johnson to the Europeans' work, though, was not the principles that made it so powerful but the novel forms that made it so visually different. As Terence Riley (who is now curator of the Department of Architecture and Design at MOMA) says in the Columbia catalogue, "The basis of Hitchcock and Johnson's aesthetic position is artifact-oriented connoisseurship." In retrospect, it seems telling that while their show was called "Modern Architecture—International Exhibition," their far more influential book on the movement bore the title *The International Style.*

Stripped of its fundamental reasons for being, modernism as a mere style was inevitably exhausted, producing all those dreary slabs in plazas. Its successor, postmodernism, also had a hard core of authenticity—the rehabilitation of the architectural history spurned by the modernists. But its major practitioners—many of them personally indebted to Johnson for support of various kinds—so trivialized it that it, too, proved doomed. (Johnson's own AT&T Building seems more of a curiosity than a monument these days.) And the response, almost predictably, was the nihilistically playful deconstructivism, which rejoices in mostly unbuildable projects resembling bombed-out lumberyards.

Columbia has been a hotbed of deconstructivism in recent years, so there is a special irony in its sponsorship of a show on work that is so totally alien to its own ideology. But no one should really be surprised that modernism is beginning to look good again, even on Morningside Heights. In an era of architectural anomie, the aesthetic rigor and social concerns of the twenties and thirties must seem positively revolutionary to today's students. In any case, the deconstructivists must know by now that their fantasies won't fly beyond the salons.

One can only assume that Johnson knows exactly what is happening, and that he is chortling at having led so many on such a circular chase for so long. ■

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PRECARIOUS PARADISE

". . .At *Hidden Laughter,* we cannot escape the feeling of watching an elegant literary exercise by a past master in present straits. . ."

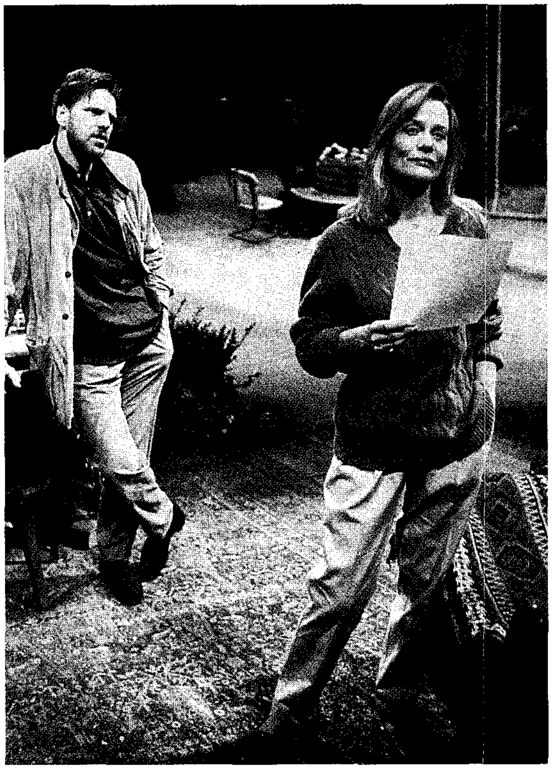
FOR A NEW, OR NEWISH, SIMON GRAY PLAY, I would go almost any distance, so Hartford Stage seemed only a hop and a skip away if **Hidden Laughter** was the reward. However, though the experience did not make me hopping mad, skipping it would not have constituted a major deprivation. This is a modest effort by the formidable author of such minor masterpieces as *Butley, Otherwise Engaged, Quartermaine's Terms,* and *The Common Pursuit.*

The set, by the talented Christopher Barreca, promises much. On a raked stage, a bit disturbing but required for certain reasons of perspective and logistics, we get an English garden in full estival bloom. I am not good at gardens; unlike Noël Coward's Simon in *Shadow Play,* I am not even "all right on the more straightforward blooms," so don't ask for detailed description. But against the background of a gorgeously cloud-emblazoned sky, and just beyond the fragmentary parlor and kitchen in the foreground, there luxuriates a garden of such abundance and variety, such daedal design, as to make me bask in just watching it for two acts, even if my horticultural illiteracy would make me flunk any floral examination.

This is the country garden at Great Yarcombe with which the Londoners Harry and Louise Pertwee fall in love. He is a literary agent who wants a cottage away from his authors where he can read manuscripts in, not with, a green shade; she takes to this "Little Paradise," as she dubs it, as the place to make her children grow and her craft as a schlock novelist blossom. All is not perfect, to be sure. Though there is no snake in the garden, there is a rebarbative tree stump that won't be budged, and, not far across the fence, a farmer whose bull has latent aspirations to the corrida, and needs people to practice his goring. Still, it's a wonderful place, with Ronnie Chambers, a doubt-beset, dithering clergyman neighbor, standing by. Ronnie is ever willing to lend a hand with the gardening, or an ear whenever the adult Pertwees and, later, young Nigel and Natalie (the play covers a decade) need an audience for their problems.

The basic situation is as appealing as the setting, and Gray exploits it for his usual pursuits: to show the wounds the passage of time inflicts and the resilience with which some overcome them; to juxtapose such self-deluded losers as Ronnie with such equally blinkered pseudo-winners as Sam Draycott, one of Harry's more egregious clients; and to revel in life's dirty pool, which ludicrously knocks together near-tragedy and bedroom farce.

Even when Gray's writing is merely freewheeling, there is something civilized about it. Take the country parson's "There are two views about abortion: the official Church of England view and mine. They are slightly contradictory. I try to hold them both." Or Nigel's remark when Louise fusses Wagnerianly over his pricked finger, "You know Mums; a scratch is better than nothing." But finally Simon Gray and we have been there before, half laughing, half cringing at the Grayness of life. As the Pertwees go to pot in various ways—with success proving as unsustaining as failure, and poor Ronnie, as obtusely stubborn as that tree stump, still rhapsodizing about the long-lost laughter of children hiding in the shrubbery—we cannot escape the feeling of watching an elegant literary exercise by a past master in present straits.



THE GRAY PLAY: *Simon Templeman and Judy Geeson.*

Mark Lamos (our only director other than Jack O'Brien who could turn around the failing fortunes of the Public Theater) is not especially comfortable with this sort of intimate, one-on-one play, and the cast is uneven. Judy Geeson, along with Susan George the sexiest denizen of yesterday's British cinema, has evolved into a dedicated, solid actress, but not quite up to turning a geranium into a rose. As her husband, Simon Templeman starts out splendidly, with a shiftiness of eye and plangency of voice masking sullen selfishness; but he soon runs out of tricks and becomes robotic. Penny Balfour and David Alford are okay as the offspring, and Gloria Biegler is toothsome as one of Harry's side interests. But Mark Hammer is pedestrian as Harry's bluffly assertive dad sinking into guilt-ridden senility, Jack Stehlin is inept as the successful novelist, and James R. Winker reduces the complex Ronnie to a caricature—all bristling hair and pussyfooting feet.

Yet the ultimate fault is Gray's. In trying to chronicle "the waste sad time stretching before and after" the radiance of "the hidden laughter of children in the foliage" (all quotations courtesy T. S. Eliot in "Burnt Norton"), he has succeeded too well. A specialist in evoking losers, he has made them lose not only existentially, which is fine, but also dramatically, which is dull. But that proud, unsecret garden, landscaped by Plantations and lit by Stephen Strawbridge, made this critic, long in city pent, feel fleetingly entranced.

CHERYL L. WEST IS BLACK, A WOMAN, AND A first-time playwright who won the coveted Susan Smith Blackburn Prize; her subject in **Before It Hits Home** is AIDS. With so much righteousness on her side, you'd think the play itself would be expendable. Not so, however; after a rocky, groping first act, it becomes a moving document of what happens to a black family when the favorite son, the jazz musician Wendal, comes down with AIDS.

Photograph by Jennifer W. Lester.

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In Act One, chronicling Wendal's own incomprehension and floundering, the wryly tough but sympathetic attitudes of a Jewish woman doctor and a Nisei nurse, and the inability of Wendal's male and female lovers to come to grips with his predicament, the play traverses what has, alas, become familiar ground. But when, in Act Two, it enters familial waters where Wendal hopes to find a safe harbor, a hurricane breaks loose. Neither Wendal's madly macho father nor his churchgoing mother, nor yet his happy-go-lucky brother or bewildered teenage son can cope with the unmentionable. There are parental tantrums almost as life-threatening as the illness itself.

Then—slowly, scrupulously, surprisingly laid out—unexpected developments ensue; some are horrible, some heartbreaking, but all humanly comprehensible. I don't want to give out too much praise or give away too much plot, lest I shortchange the prospective visitors to this Second Stage production mounted at the Public Theater. What they will discover there is a whole other dimension to the AIDS disaster: the social impact on an unsophisticated black milieu of a blight that in white surroundings tends to be a personal tragedy, that of the afflicted individual and those who love him. Here it becomes something even larger, as the added burden of moral, religious, and societal disgruntlement is heaped on the hapless sufferer.

Tazewell Thompson has tried to jazz up the jazzman's tragedy with some hip touches provided by the lighting designer Nancy Schertler and the set designer Loy Arcenas. These neither help nor hinder, but his judicious direction of the cast is a great asset. And so is the acting of one and all, notably James McDaniel as Wendal, and Frankie R. Faison as his father. In the hardest role of all, that of the mother, Yvette Hawkins is only slightly behind. Both Miss West and her director have been relentlessly observant and ruthlessly forthright (unlike certain others today who, under the guise of subtlety or whimsy, dance around the subject), and their picture, though hardly lacking in compassion, should make the least squeamish squirm. All to the good, that: *Before It Hits Home* shows that there are things about AIDS we haven't grasped yet—as playwrights, audiences, and people.

THERE IS LITTLE EXCUSE FOR ENTITLING A play **Homo Sapien Shuffle** (*sapiens* without the final *s*), but even less for the play itself. Mounted at the Public by the improbably but not inappropriately named Cucaracha Theatre and its author-director Richard Caliban (a pigpen name, I presume), it tells an undernourished, conventional tale with maximum obfuscatory avant-garde theatrics, leaving us adrift between painful incomprehension and even more painful comprehension. ■

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"*. . .Le Nozze di Figaro* showed the Met at its best. Frederica von Stade is still a radiant and impulsively adolescent Cherubino. . ."

CAN THERE EVER BE A TYPICAL WEEK AT THE Metropolitan Opera? Probably not. The opera world is much too volatile, even for a corporate body as efficiently run as today's Met, one of the few international companies still mad enough to present seven performances a week and attempt to maintain some sort of artistic consistency. Yet a house style must exist, and in hopes of discovering it, I recently attended five different operas on five consecutive nights. No new productions, all-star galas, or exciting debuts—just the Met doing business as usual.

The seventh and last **Tannhaüser** of the season opened my mini-festival of repertory opera, and already there was a potential disaster on the horizon: no Tannhaüser. Reiner Goldberg, a frequent canceler who seems to suffer from chronic jitters and vocal crises, had caved in midway through the previous performance, and his standby, William Johns, was now found to be either unwilling, unable, or unwanted. Who knows what hoops the Met jumped through in order to produce Richard Versalle at the last minute, but the tenor—an American who has sung the part at Bayreuth—proved fluent enough to make one wonder why he had not been engaged for the entire run. Neither an actor nor a master of gripping Wagnerian declamation, Versalle at least musters enough stamina to stay the course, and his voice, of only serviceable quality, does have a touch of honey—rare assets for any singer of this formidable role.

As the saintly Elisabeth, Sharon Sweet easily outsang her partner by effortlessly pouring an impressively large, fresh, gleaming soprano over the notes, although her foursquare phrasing, generously upholstered figure, and stolid acting did little to bring the character to life. Here is a major young voice, no doubt, but right now she is very green and without a clue to what the part might be all about. For vocal distinction plus dramatic plausibility, the evening belonged to the opera's underdogs who unsuccessfully pay court to the leading couple: Waltraud Meier, an uncommonly seductive Venus who combines physical glamour, tonal allure, and interpretive intelligence; and Andreas Schmidt, a mellifluous and sympathetic Wolfram, if almost too passive even for this goody-goody. Jan-Hendrik Rootering intoned the Landgraf's formal utterances authoritatively, and conductor Christoph Perick expertly guided the orchestra through a prosaic but solidly routined account of the score.

GRAND OL' OPERA: *Hampson and Te Kanawa in* Figaro.

The advance word on **Rigoletto** hinted that the new Gilda, Ruth Ann Swenson, would make the performance special, and in many respects she did. Swenson's soprano has all the airy lightness and easy agility that one associates with Verdi's sweetest ingenue, but the tone also ripples with a creamy-smooth consistency and warm appeal that more recent Met Gildas have lacked. What she now needs is a coach wise in the ways of Italian opera—if there are any left—to teach her how to shape, shade, inflect, and give expressive weight to Verdi's melodic lines. Since last seen here as the Duke of Mantua, at the City Opera three years ago, Richard Leech has taken steps to increase the size and volume of his fine lyric tenor—a dangerous career move if he continues to push and pull his voice about as recklessly as he did in this performance. Leo Nucci repeated his dependable but drab Rigoletto, the ubiquitous Rootering made appropriately sinister sounds as Sparafucile, and Nello Santi conducted with uninspired professionalism.

James Levine returned to preside over the **Don Carlo** revival, sung by a mostly American cast. Michael Sylvester is the Met's latest hopeful successor to Bjoerling, Tucker, Corelli, and Domingo in the title role, and his sturdy tenor, with its secure underpinning and attractive metallic ring, is not entirely out of place in that fast company. Once again—and by now I was rapidly becoming aware of the week's leitmotiv—here was a promising young American talent who was half-formed, technically raw, and stylistically at sea, hardly ready for major Verdi roles in a major house. Aprile Millo's familiar Elizabeth of Valois, thankfully divested of its irritating diva mannerisms, has ripened into a dignified and even touching portrait. It was also refreshing to hear a singer comfortable with the idiom, although her utilitarian soprano is beginning to sound very tired and shredded.

The other principals sang reliably but without much inner fire, and overall the performance amounted to little more than a superficial statement of Verdi's tremendous historical drama. One singer did strike an occasional spark: Vladimir Chernov, whose mellow baritone and suave manner transformed Rodrigo's death scene into a genuinely moving moment. As Princess Eboli, Dolora Zajick fearlessly hurled her columnar mezzo-soprano at the music, making a grand noise with the role but not much sense of it. Samuel Ramey used his deluxe bass with more discretion as King Philip, a one-dimensional impersonation that rendered this tragic figure nearly invisible. The orchestra played splendidly for Levine, who continues to find *Don Carlo* very much to his taste.

The event of the week, social and artis-

Photograph by Beatriz Schiller.

tic, was the season's first performance of another Levine specialty: **Le Nozze di Figaro.** The starry cast, which closely duplicated the Met's new Deutsche Grammophon recording, meshed handsomely, a significant reminder that there are far more singers today technically and temperamentally suited to deal with Mozart than with the outsize vocal and emotional demands of Wagner or Verdi. That edge frees them to inhabit operas like *Figaro* with grace, verve, and conviction compared with the stiff and self-conscious efforts of the Met's overparted *Don Carlo* cast. I can recall many wonderful individual Mozart performances at the Met over the past 40 years, but I doubt that the company has ever before had access to so many singers able to communicate the composer's operas with such a persuasive ensemble feeling.

There were bound to be favorites, even in a *Figaro* this democratic and cohesive. Mine included Frederica von Stade, still an enchantingly radiant and impulsively adolescent Cherubino and likely to remain so when she reaches grandmotherhood, and Dawn Upshaw, magically responsive to Susanna's every adorable mood change and musical nuance. Kiri Te Kanawa's silken Countess and Ferruccio Furlanetto's vigorous Figaro seemed generalized in comparison, and Thomas Hampson's aggressively arrogant Count Almaviva has developed an alarming bark to go with his bite. No matter. The distinctive vocal and instrumental sum of this revival, in addition to its functional precision, showed the Met at its best.

On the following night, with no reduction in ticket prices, Met patrons could see **Il Barbiere di Siviglia** with Erie Mills as Rosina, Michele Farruggia as Almaviva, and Mark Oswald as Figaro—a cast with minimal high-name recognition to say the least. Rossini's comedy was having its final performance of the season, and, as is often the case under such circumstances, cover artists were given their one shot to perform, and members of the audience had to take their chances. James Levine was among them, and he, I would guess, patiently endured what could charitably be called a workaday performance primarily to assess Oswald, a baritone in the Met's young-artist program. The prospects look favorable. His voice is clearly of top quality and excellently schooled, and he already performs with remarkable resource and confidence.

So ended a "typical" week at the Met. Nothing unusual or particularly exciting happened, but five cornerstones of the standard repertory were reasonably represented, in safely traditional productions and by casts that never sank below an acceptable international standard. Today's Met is a much more smoothly run operation than it was a decade ago, when crises in casting and management were daily occurrences and heatedly discussed. The improvements are mostly to the good, but for some operagoers, especially those of a certain age, the Met's manner has become all too smooth, bland, and predictable compared with the days when singers had more temperament and were not afraid to show it. I doubt that we will ever again see a season like 1964–1965, when no one thought it unusual for Tosca—a virtually uncastable role today—to be divided among Maria Callas, Regine Crespin, Dorothy Kirsten, Leonie Rysanek, Renata Tebaldi, and Gabriella Tucci. The Scarpias that year weren't so bad, either: Gabriel Bacquier, Ettore Bastianini, Anselmo Colzani, Tito Gobbi, George London, Cornell MacNeil, and Robert Merrill.

Operatic personalities at the Met may have been bigger, more plentiful, and more exciting back then, but the downside of that era is often conveniently forgotten: the mediocre quality of the orchestra and chorus, third-rate house conductors, evenings when the scenery threatened to fall over, nonentities imported from Europe, and whirling night-to-night cast changes that made consistent production values practically impossible. The Met has taken pains to correct most of those evils over the past 30 years, and with considerable success. Now even the casts are relatively stable, mainly the result of a program to search out and nurture promising native singers and keep them on hand as long as possible.

That system seems to be working, but at a cost. During my week of five operas at the Met, 15 out of 25 leading roles were sung by young Americans. Some are already well established, some are still learning their craft, and all have superior voices. Aside from the few exceptions noted, though, they are conscientious but not very interesting interpreters who only intermittently make meaningful connections with the material—perhaps inevitably so in 1992. As the basic repertory ages and singers attempt to re-create the operas of an ever-receding era, the challenge of discovering what makes these works vital and important is bound to become increasingly complex and elusive.

I have no quick fixes to offer, but the Met would surely do its young singers a favor and encourage healthier development by exposing them to more contemporary production styles and to works by composers nearer their own age. Not, Heaven forfend, on the main stage—after 110 years, the Met is not about to abandon its conservative ways, and Levine, the only artistic presence in the company with any power, has never shown much sympathy for, or sensitivity to, progressive theatrical and visual operatic trends, let alone new music. But a workshop could be the answer, and who knows what might come out of it—perhaps, even, a new generation of exciting Verdi, Wagner, and Puccini singers.

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CLOTHING ARGUMENTS

THIS SMALL CHELSEA BOUTIQUE HAS ORIGINAL designs in women's sizes 4–14. A retro-inspired, hand-finished soft-jersey collection in pastels (many pieces silk-lined) is now discounted, such as a bodysuit, was $255, now $150; cowl-necked sleeveless top, was $225, now $90; 18-in. straight skirt, was $165, now $90; 24-in. yoke-waisted skirt, was $175, now $90; long-sleeved cropped jacket, was $255, now $125; sleeveless sixties-style fitted dress, was $300, now $150; silk moiré mini-dress with fitted waist and silk lining, was $350, now $200. A.E., D.C., Disc., M.C., V., checks accepted; all sales final; alterations additional. *Cross and Spellen, 203 W. 20th St. (675-4862); Tues.–Fri. noon–7 p.m.; Sat. till 5 p.m.; Sun. 1–5 p.m.; while stock lasts.*

ROLL MODELS

THOUSANDS OF BOLTS OF RECENTLY DISCONtinued home-furnishing fabrics and more than 5,000 rolls of decorative wall covering are being closed out at this warehouse, including a textured herringbone upholstery-weight fabric, retail $47 the yard, here $11.50; contemporary gray-and-tan wool chenille, retail $80 the yard, here $20; 54-in.-wide cotton-and-polyester-blend pucker with Scotchgard finish, retail $39 the yard, here $13; textured cotton, retail $42 the yard, here $14; cotton floral chintz, retail $26.50 the yard, here $8.50; awning-stripe cotton chintz, retail $30 the yard, here $10. Wall coverings include "Kaleidoscope" by Ellen McCluskey, retail $36 the roll, here $4; metallic "Geodes," retail $45 the roll, here $7.50; taupe-and-white "Wheat" pattern, retail $36 the roll, here $6. M.C., V., checks accepted; all sales final. *Krupnick Bros., Inc., Warehouse, 909 Rahway Ave., Union, N.J. (908-687-1400 or 1-800-FABRICS). By car from Manhattan: Take the Lincoln Tunnel to N.J. Tpke. South, Exit 14 (Newark Airport); go 1.4 miles to Rte. 22 West; 6.7 miles to Springfield Rd. Exit (Rickel Bros. Mall); turn right at second traffic light (Mobil station); turn right on Rahway Ave. Mon.–Fri. 10 a.m.–4 p.m. and Sat. till 2 p.m.; through 3/31. Wed. and Thurs. 5–9 p.m. and Sat. and Sun. noon–5 p.m.; 4/1–5/14.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

PARLOR TRICKS

GET A SHAMPOO, HAIRCUT, AND BLOW-DRY (usually $30–$45 total) or a deep-conditioning treatment (usually $15 and up) from now until the end of the month at this unisex salon, and your next is free. A day of beauty pampers men and women for at least four and a half hours and includes full body massage (usually $50), facial (usually $45), manicure (usually $10), pedicure (usually $25), haircut (usually $30 for men and $45 for women), and lunch at the salon's coffee bar. These individual services usually total $160 for men and $175 for women, and the package is usually $150, but now it's just $105. A three-hour half-day of beauty also is reduced and includes a pedicure, manicure, haircut, lunch, and a choice of a facial or massage; individually, these services usually total $110 for men and $125 for women, and the package is usually $100, but now it's just $65. Selected services booked on 3/23 and 3/30 are half-price and include a manicure-and-pedicure combination, was $31, now $15; and tanning sessions, were $10 each, now $5. A.E., checks accepted; appointment necessary. *La Carezza, 247 E. 86th St. (369-5915); through 3/31.*

IN SEVEN HEAVEN

THIS SHOWROOM REPRESENTS SEVERAL DEsigners, and a wide variety of one-of-a-kind samples of women's clothing and accessories is here at wholesale and less than wholesale, such as Lianne Barnes cotton knits in sizes M and L, including a

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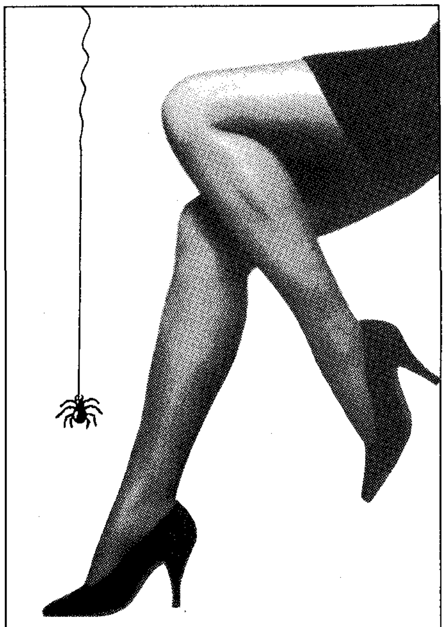
denim-look fringed tunic, here $150. Tracy Feith's canvas and denim separates in sizes S and M include a denim gladiator skirt, here $108. Coviello & Erickson samples in S–L include knitted shifts with Austrian-crystal-beaded shoulder straps, here $150; Eric Beamon pierced and clip-back earrings include heart-and-filigree shoulder dusters, here $45. Ghost's samples (most in M, some fitting up to size 14) include a viscose-and-organza diamond-patterned full skirt, wholesale $108, here $90. Checks accepted; no credit cards; all sales final. *Showroom Seven, 241 W. 37th St., twelfth floor (840-7277); Mon.–Fri. 10 a.m.–7 p.m.; through 3/20.*

THE BRIDES OF MARCH

A SMALL GROUP OF ONE-OF-A-KIND SAMPLES of dressy clothing is here in gorgeous fabrics in sizes 4 and 6, including bridal gowns, cocktail dresses, dinner suits, and couture mother-of-the-bride dresses. For example, an off-white silk charmeuse bridal dress with portrait neck, silk charmeuse flowers on the silk satin organza skirt, and train, retail $3,000, here $750; duchesse silk satin gown with 7-ft. train and 2 removable rear poufs, retail $2,200, here $600 (optional matching long veil with golden origami cranes, here $50); mother-of-the-bride long-torso gown of French lace with long sleeves and duchesse silk satin circular skirt, retail $2,600, here $650; royal-blue linen suit with short sleeves, retail $1,000, here $195; silk cloque strapless dress with pearl-trimmed waist and a bolero, retail $1,000, here $250. Checks accepted; no credit cards; all sales final. *Riyoichi Saito, 455 E. 57th St., suite 14D (980-7187); Wed.–Sat. 10 a.m.–6 p.m.; 3/18–21.*

GLOBAL WARMING

WINTER CLOTHING HERE IS ALMOST ALL half-price. The women's pieces, mostly in sizes 6–12, are from Scandinavia, Ireland, and France, and there are also men's sweaters and Icelandic wear. For example, women's Friitala shearlings and suedes from Finland include a shearling swing coat, was $2,150, now $1,075. Blanket coats from Norway include a long seal-patterned hooded wool coat, was $625, now $312.50; Alafoss Icelandic sweaters and jackets in unisex sizes S–XL include a zipper jacket reversing from wool to cotton blend, was $350, now $175; Irish-made suits and separates for women include a mohair-blend jacket with wool sleeves and trim, was $495, now $247.50; a classic tweed suit, was $675, now $337.50. A.E., M.C., V., checks accepted; all sales final. *Almue Stuen, 1061 Madison Ave., near 81st St. (517-5744); Mon.–Sat. 10 a.m.–6 p.m.; Sun. noon–5 p.m.; while stock lasts.* ■



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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—3/18–24: *Voices From the Front* (1991). #2—3/18–20: *Goodbye Columbus* (1969); *Marjorie Morningstar* (1958). 3/21–22: *Annie Hall* (1977); *Radio Days* (1987). 3/23: *None So Blind* (1923); *Cohens and Kellys in Trouble* (1933); *The Shamrock and the Rose* (1927). 3/24: *The Yellow Ticket* (1931); *The House of Rothchild* (1934). #3—*35 Up*.

2. ESSEX—Grand St. at Essex St. (982-4455). *Gladiator*.

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Until the End of the World*. #2—*American Dream*. #3—*Mississippi Masala*. #4—*Black Robe*. #5—*My Own Private Idaho*. #6—*Where Angels Fear to Tread*. Opening 3/22: *Proof*.

4. LE CINEMATOGRAPHE—15 Vandam St. (675-4680). #1—*Resident Alien*.

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Once Upon a Crime*. #2—*Fried Green Tomatoes*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 3/18: *Wait Until Spring Bandini* (1990). 3/20–21: *Mystery Train* (1989); *Slacker* (1991); *End of the Line* (1987). 3/22–23: *Jean de Florette* (1987); *Manon of the Spring* (1987). 3/24: *Scrubbers* (1984); *Rita, Sue and Bob Too* (1987).

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Naked Lunch*. #2—*This Is My Life*. #3—*My Cousin Vinny*. Opening 3/20: *Basic Instinct*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 3/18: *Luna* (1979); *The Conformist* (1970). 3/19: *Sudden Fear* (1952); *Harriet Craig* (1950). 3/20–21: *The Bicycle Thief* (1949); *Miracle in Milan* (1951). 3/22: *Animal Crackers* (1930); *Duck Soup* (1933). 3/23: *Juliet of the Spirits* (1965); *Il Bidone* (1955). 3/24: *Twelve Angry Men* (1957); *Witness for the Prosecution* (1957).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Memoirs of an Invisible Man*. #2—*Wayne's World*. #3—*The Mambo Kings*. #4—*Wayne's World*. #5—*JFK*. #6—*Bugsy*. #7—*Gladiator*.

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*The Hand That Rocks the Cradle*; *Beauty & the Beast*. #2—*The Adventures of the Great Mouse Detective*; *Medicine Man*. #3—*Blame It on the Bellboy*. #4—*Kafka*. #5—*Shakes the Clown*. #6—*Hear My Song*. #7—*Daughters of the Dust*. Opening 3/20: *Noises Off*.

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *All Sick and Twisted Festival of Animation*.

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*American Me*. #2—*The Lawnmower Man*.

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *The Lunatic*.

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*High Heels*. #2—*Europa, Europa*. #3—*Shaking the Tree*. #4—*Voyager*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Hook*. #2—*The Lawnmower Man*. #3—*The Prince of Tides*. #4—*Final Analysis*. #5—*Highway to Hell*. #6—*Article 99*. Opening 3/20: *Basic Instinct*.

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Gladiator*. #2—*Fried Green Tomatoes*. #3—*Once Upon a Crime*. #4—*This Is My Life*. #5—*This Is My Life*. #6—*American Me*. #7—*My Cousin Vinny*. #8—*Blame It on the Bellboy*. #9—*Wayne's World*. Opening 3/20: *Noises Off*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Bugsy*. #2—*Shaking the Tree*. #3—*The Hand That Rocks the Cradle*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Grand Canyon*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *The Lawnmower Man*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Final Analysis*. #2—*Article 99*. #3—*Wayne's World*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *My Cousin Vinny*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*American Me*. #2—*Bugsy*. #3—*Blame It on The Bellboy*. #4—*Once Upon a Crime*. Opening 3/20: *Noises Off*.

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*American Me.* #2—*Gladiator.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Wayne's World.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*My Cousin Vinny.* #2—*My Cousin Vinny.* #3—*The Mambo Kings.* #4—Through 3/19: *Gate II.* Opening 3/20: *Basic Instinct.* #5—*Bugsy.* #6—*The Memoirs of an Invisible Man; Highway to Hell.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Article 99.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Once Upon a Crime.* **EMBASSY 3**—*The Hand That Rocks the Cradle.* **EMBASSY 4**—*Blame It on The Bellboy.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Grand Canyon.* #2—*The Prince of Tides.* #3—*Shaking the Tree.* #4—*Gladiator.* #5—*Shining Through.* #6—*Final Analysis.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Beauty and the Beast.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Lawnmower Man.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Final Analysis.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Mississippi Masala.* #2—*Where Angels Fear to Tread.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Blame It on The Bellboy.* #2—*Grand Canyon.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Kafka.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Shakes the Clown.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *My Cousin Vinny.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Where Angels Fear to Tread.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Shaking the Tree.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Gladiator.* #2—*American Me.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Fried Green Tomatoes.* **CORONET**—*This Is My Life.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Meeting Venus.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Beauty & the Beast.* Opening 3/20: *Noises Off.* **CINEMA II**—*Othello.* **CINEMA THIRD AVE.**—*Medicine Man.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). #1—*Europa, Europa.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*The Lawnmower Man.* #2—*The Lawnmower Man.* #3—*Article 99.* #4—*Once Upon a Crime.* #5—*Memoirs of an Invisible Man.* #6—*Shining Through.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Final Approach.* #2—*Bugsy.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Under Suspicion.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Mambo Kings.* #2—*Wayne's World.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Hear My Song.* Opening 3/22: *Mediterraneo.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *JFK.* Opening 3/20: *Shadows and Fog.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Once Upon a Crime.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Beauty & the Beast; Grand Canyon.* #2—*Blame It on the Bellboy.* Opening 3/20: *Noises Off.*

An Exclusive Offer To
New York® Magazine Readers:
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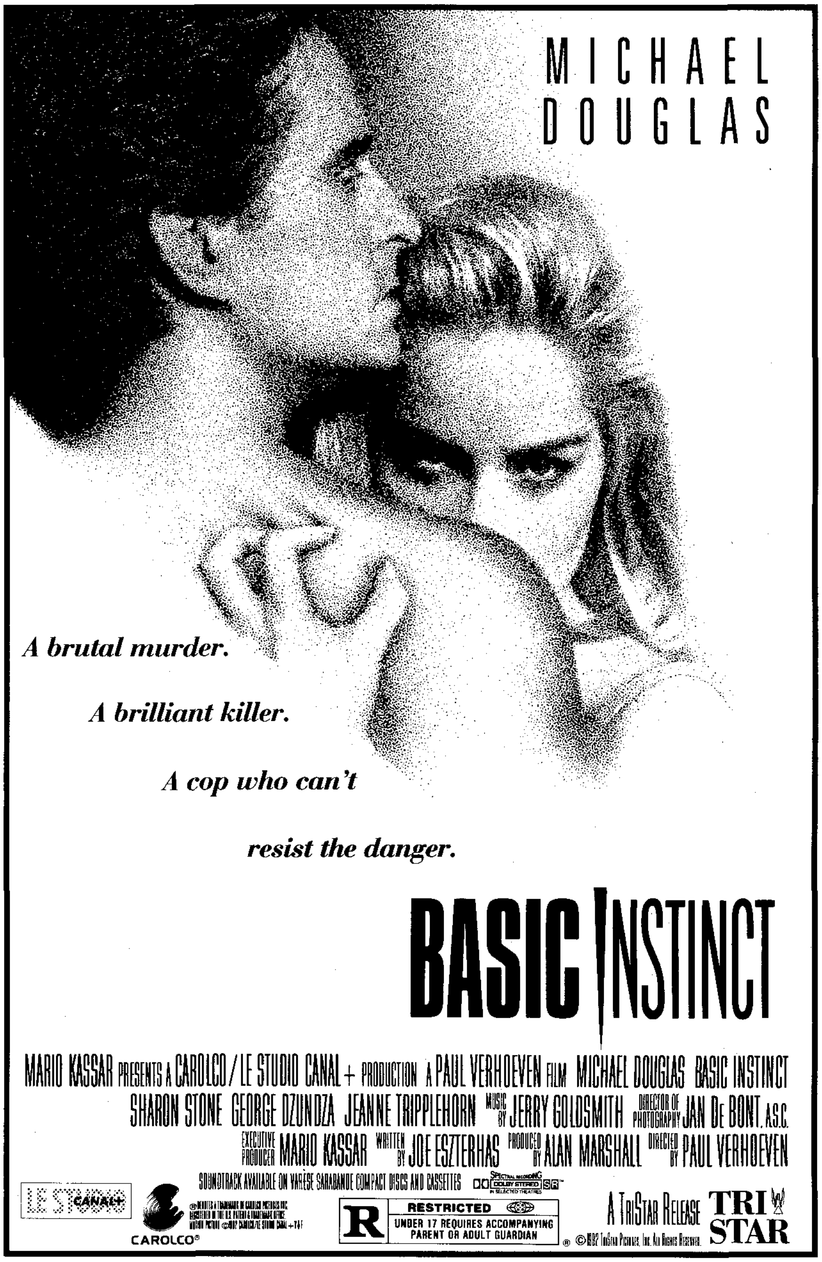
Cordially Invite You and A Guest To A Special
Advance Screening of "Basic Instinct"
Thursday, March 19th.


MICHAEL DOUGLAS
A brutal murder.
A brilliant killer.
A cop who can't
resist the danger.
BASIC INSTINCT
MARIO KASSAR PRESENTS A CAROLCO/LE STUDIO CANAL+ PRODUCTION A PAUL VERHOEVEN FILM MICHAEL DOUGLAS BASIC INSTINCT
SHARON STONE GEORGE DZUNDZA JEANNE TRIPPLEHORN MUSIC BY JERRY GOLDSMITH DIRECTOR OF PHOTOGRAPHY JAN DE BONT, A.S.C.
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All you need to do is bring this ad to New York Magazine at 751 Second Avenue, Wednesday, March 18th between 12pm and 3pm. Tickets will be given away on a first come, first served basis. One pair per New York Magazine reader. Limited seats available.

STARTS FRIDAY, MARCH 20
AT A THEATRE NEAR YOU

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*The Prince of Tides.* #2—*Wayne's World.* #3—*Article 99.* #4—*Final Analysis.* #5—*Gladiator.* #6—*Mississippi Masala.* #7—*The Mambo Kings.* Opening 3/20: *Basic Instinct.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*The Lawnmower Man.* #2—*American Me.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *JFK.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *This Is My Life.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Voyager.* #2—*The Double Life of Véronique.* #3—*Toto le Heros.* Opening 3/20: *Raise the Red Lantern.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Fried Green Tomatoes.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*The Mambo Kings.* #2—*Memoirs of an Invisible Man.* #3—*Blame It on the Bellboy.* #4—*Article 99.* #5—*Wayne's World.* Opening 3/20: *Noises Off.* #6—*Gladiator.* Opening 3/20: *Basic Instinct.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*The Lawnmower Man.* #2—*My Cousin Vinny.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*American Me.* #2—*Once Upon a Crime.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*American Me.* #2—*The Lawnmower Man.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 3/7–29: "Masters of Cinematography: A Vittorio Storaro Retrospective." 3/21, 22: *Apocalypse Now* (1979), dir. Francis Ford Coppola. 3/21: *One From the Heart* (1982), dir. Francis Ford Coppola. 3/22, 29: "An Afternoon With Vittorio Storaro." Followed by the New York premiere of *Immortality* (part three of *Roma Imago Urbis*) (1992), dir. Luigi Bazzoni.

AMERICAN MUSEUM OF NATURAL HISTORY—Central-Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3.75; children $2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Ring of Fire.* Featuring close-ups of the great circle of volcanoes and seismic activity that ring the Pacific Ocean. The film also looks at the people who coexist with these unpredictable forces of nature.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. Call for times. 3/20–21: "Classics of Italian Silent Films." 3/20, 21: *Candy Mountain* (1988), dirs. Robert Frank and Rudy Wurlitzer. 3/21: "Swedish Avantegarde Films, 1924–90." 3/21: "New Works From the Filmmakers' Cooperative."

ARTISTS SPACE—223 W. Broadway (226-3970). Free. 2/13–3/21: "Japan: Outside/Inside/In Between." Part I: "Outside Looking In." The representation of Japan by Western video makers.

ASIA SOCIETY—725 Park Ave. at 70th St. (517-2742). $7; members $6. "A Tribute to Zhang Yimou." 3/20: *Ju Dou* (1990).

BACA—200 Eastern Pkwy., Brooklyn (718-783-3077). Free. 3/7–28: Screenings of the winning entries of the 26th Annual Film and Video Festival. For complete screening dates and lists call (718-783-3077). Screenings 3/18 at Brooklyn College, Plaza Building, Bedford Ave. near Campus Road. 3/21 at Jefferson Market Library, 425 Ave. of the Americas. 3/23 at Brooklyn Center Cinema, Whitman Auditorium, Brooklyn College.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). Through March: "The Magic of Art: The Films of Philip Haas." 3/19, 20: *The Giant Woman* (1989); *The Lightning Man* (1989); *A Young Man's Secret and a Woman's Secret* (1990). 3/18, 22, 24: *Seni's Children* (1990); *Scenes and Songs from Boyd Webb* (1984). 3/19, 21, 22, 24: *Stones and Flies: Richard Long in the Sahara* (1988); *Kings of the Water* (1990). 3/20, 24: *The Singing Sculpture* (1992); *A Day on the Grand Canal with the Emperor of China* (1988). 3/21, 22: *The World of Gilbert & George* (1981). "New York Premiere." 3/13–17: *The Killing Floor* (1983), dir. Bill Duke. "Movies for Kids." 3/28: *The Magic Violin* (1988), dir. Adam Nadler; *Walking the Dog* (1991), dir. Bonnie Palef; *Breaking the Ice* (1992), dir. Jonathan Nordlicht.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 3/18: *Cordélia* (1980), dir. Jean Beaudin.

MAXWELLS—1039 Washington St., Hoboken, N.J. (201-798-4064). $4. "Conspiracy: Who Stole Kennedy's Brain and Other Unanswered Questions." A series of five classic conspiracy films. 3/25: *Secret Honor*, dir. Robert Altman.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 3/17–21: "The Exhibition of the Royal Art of Benin." 3/24–31: "William H. Harnett." "Saturday Evening Films": Tickets are available one hour before each screening at the Uris Center information desk. Through March: "Early 20th Century Art Movements." Tuesday, Wednesday, and Thursday at 3:30: *A Sunday on La Grande Jatte - 1884.*

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. Open screening: 16mm, S8mm, slide formats all available. "Personal Cinema Program." "Another Time Around: Repeat Screenings of Films Premiered at the Millennium." 3/21: *Wierded Out and Blown Away* (1985) and *The Level of the Source* (1982) both directed by Sharon Greytak.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: 3/6–19: "RAI2 - Italy: The Other Cinema." 3/16: *Henry IV* (1984). 3/16, 17: *Padre Padrone* (1977). 3/17, 19: *Nostalghia* (1983). 3/19: *Beirut* (1991). "From the Archives: Recent Acquisitions." 3/15–17, 19: "D.W. Griffith's Last Three Films." 3/20–4/5: "New Directors/New Films." For individual titles and dates see below. Through 4/6: *Committed Visions.* Video artists from different countries who share global concerns explore the causes and effects of issues ranging from radical politics to the ecology.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 4/5/92: 'Jack Benny: The Radio and Television Work." Through 3/15/92: "Perspectives on the Collection: The Artist at Work." Through 3/15/92: "Perpectives on the Collection: From Stage and Screen." Through 4/5: Perspectives on the Collection: Witness to History."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Cinema #1: 3/18–19: *Iron & Silk* (1991). 3/20–26: *Daughters of the Dust* (1992). Cinema #2: 3/18–19: *Yellow Earth* (1984). 3/20: *The Passion of Joan Arc* (1927). 3/20–23: *Strangers in Good Company* (1990). 3/24–26: *1000 Pieces of Gold* (1991).

NEW DIRECTORS/NEW FILMS—Roy and Niuta Titus Theaters, Museum of Modern Art, 11 W. 53rd St. (875-5610). $7. Through 4/5: "New Directors/New Films." 3/20, 21: *Proof* (Australia/1991), dir. Jocelyn Moorhouse; *The Room* (USA/1991), dir. Jeff Balsmeyer. 3/20, 21: *Traffic Jam* (Japan/1992), dir. Mitsuo Kurotsuchi. 3/21, 22: *A Heart of Glass* (Turkey/1990), dir. Fehmi Yasar. 3/21, 22: *Laws of Gravity* (USA/1991), dir. Nick Gomez. 3/22, 23: *Swimming With Tears* (Japan/1991), dir. Hirotaka Tashiro. 3/22, 23: *Five Girls and a Rope* (Taiwan/Hong Kong/1991), dir. Yeh Hung-wei. Tickets may be ordered by mail from the Film Society of Lincoln Center or purchased at the Museum of Modern Art, lobby entrance. Presented by the Museum of Modern Art and the Film Society of Lincoln Center.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 2/27 at noon: 3/3–4/28: "A World of Silents: International Silent Cinema." 3/24: *Girl with the Hatbox* (1927).

NEW YORK UNIVERSITY—Vanderbilt Hall, NYU Law School, MacDougal St. bet. W. 3rd. and 4th St. 529-1955. $10. 3/21 from 11 a.m. to 11 p.m.: Sixth Annual City Lore Festival of Film and Video:"Meals on Reels: Eating Culture and selected folk cultural documentaries." A twelve-hour banquet of food films.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 2/28–3/19: "From Kitsch to Sublime: The Films of Walter Schmid." 3/6–19: *Shadow of Angels* (1976). 3/17–19: *Hecate* (1982). 3/20–4/2: "The Films of Percy Adlon." 3/20–22: *Salmonberries* (1991). 3/21–22: *Tomi Ungerer's Country Life* (1973); *Tacambaro* (1975). 3/24–26: *The Guardian and His Poet* (1978). 3/20–4/2: *Finzan* (1990), dir. Cheik Oumar Sissoko. 3/20–4/2: *The Puerto Rican Mambo (Not a Musical)* (1992), dir. Ben Model.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 3/7–4/18: "Women Directors Directing." 3/21: *Sugar Cane Alley* (1983), dir. Euzhan Paley.

THE SHORT FILM ANTHOLOGY—The Shooting Gallery, 359 Broadway at Franklin St. 3/16–20: A selection of short films, including *I'm the Body You're Trying to Hide,* dir. Hilary Brougher; *Deception*, dir. Peter Levit; *Meditations on a Suicide*, dir. Stephen Jay Schwartz; *February 17: A Partly Cloudy Day*, dir. Brian Dentz; *The Little Things,* dir. Reza Fatemi.

SYMPHONY SPACE—Broadway at 95th St. (864-5400). "Classic and Contemporary Italian Cinema." 3/23: *Ludwig* (1973), dir. Luchino Visconti.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*American Me.* #2—*Gladiator.* #3—*The Lawnmower Man.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*The Hand That Rocks the Cradle.* #2—*Blame It on The Bellboy.* #3—*American Me.* #4—*My Cousin Vinny.* #5—*Mississippi Masala.* #6—*Gladiator.* #7—*The Lawnmower Man.* #8—*Once Upon a Crime; Wayne's World.* #9—*Stop! Or My Mom Will Shoot; The Mambo Kings.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Once Upon a Crime.* #2—Through 3/19: *Gladiator.* Opening 3/20: *Basic Instinct.* #3—*My Cousin Vinny.* #4—*Wayne's World.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Gladiator; American Me.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*American Me.* #2—*Gladiator.* #3—*Gate II.* #4—*Wayne's World.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*Article 99.*#2—*Mississippi Masala; Once Upon a Crime.* #3—*The Memoirs of an Invisible Man.* #4—*Gladiator.* #5—*Gate II; Beauty & the Beast.* #6—*The Hand That Rocks the Cradle.* #7—*My Cousin Vinny.* #8—*American Me.* #9—*The Lawnmower Man.* #10—*Stop! Or My Mom Will Shoot.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Memoirs of an Invisible Man.* #2—*Stop! Or My Mom Will Shoot.* #3—*The Adventures of the Great Mouse Detective; Gate II.* #4—*Gladiator.* #5—*Final Analysis.* #6—*My Cousin Vinny.* #7—*The Hand That Rocks the Cradle.* #8—*Article 99.* #9—*Once Upon a Crime.* #10—*Wayne's World.* #11—*Beauty & the Beast; Mississippi Masala.* #12—*American Me.* #13—*The Lawnmower Man.* #14—*Medicine Man; Blame It on The Bellboy.*

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*My Cousin Vinny.* #2—*American Me.* #3—*This Is My Life.* #4—*Blame It on the Bellboy.* #5—*Fried Green Tomatoes.* #6—*The Hand That Rocks the Cradle; The Adventures of the Great Mouse Detective.* #7—*Once Upon a Crime.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Article 99.* #2—*Final Analysis; Blame It on The Bellboy.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*American Me.* #2—*Gladiator.* #3—*My Cousin Vinny.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*My Cousin Vinny.* #2—*Beauty & the Beast; Bugsy.* #3—*This Is My Life.* #4—*Mississippi Masala.* #5—*Fried Green Tomatoes.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Gladiator.* #2—*American Me.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Gladiator.* #2—*Wayne's World.* #3—*The Lawnmower Man.* #4—*Article 99.* #5—*Stop! Or My Mom Will Shoot.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*American Me.* #2—*Gladiator.* #3—*The Hand That Rocks the Cradle.* #4—*The Lawnmower Man.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Gladiator.* #2—*Stop! Or My Mom Will Shoot.* #3—*The Hand That Rocks the Cradle.* #4—*American Me.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Lawnmower Man.* #2—*Fried Green Tomatoes.* #3—*Beauty & the Beast; The Memoirs of an Invisible Man.* #4—*Once Upon a Crime.* #5—*My Cousin Vinny.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Blame It on The Bellboy.* #2—*Wayne's World.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Wayne's World.* #2—*Blame It on The Bellboy.* #3—*The Lawnmower Man.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Fried Green Tomatoes.* #2—*Gladiator.* #3—Through 3/19: *Stop! Or My Mom Will Shoot; Memoirs of an Invisible Man.* Beg. 3/20: *Basic Instinct.* #4—*My Cousin Vinny.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*American Me.* #2—*The Hand That Rocks the Cradle; Gate II.* #3—*Gladiator.* #4—*Mississippi Masala.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*The Mambo Kings.* #2—*The Lawnmower Man.* #3—Through 3/19: *Stop! Or My Mom Will Shoot.* Beg. 3/20: *Basic Instinct.* #4—*My Cousin Vinny.* #5—*Wayne's World.* #6—*This Is My Life.* #7—*Blame It on the Bellboy.* #8—Through 3/19: *Final Analysis; The Memoirs of an Invisible Man.* Beg. 3/20: *Shadows and Fog.* #9—*Once Upon a Crime.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*American Me.* #2—*The Lawnmower Man.* #3—*My Cousin Vinny.* #4—*Once Upon a Crime.* #5—*Stop! Or My Mom Will Shoot.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—Through 3/19: *Memoirs of an Invisible Man.* Beg. 3/20: *Basic Instinct.* #2—*Stop! Or My Mom Will Shoot.* #3—*My Cousin Vinny.* #4—*American Me.* #5—*The Lawnmower Man.*

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*American Me.* #2—*Gladiator.* #3—*The Lawnmower Man.* #4—*My Cousin Vinny.* #5—Through 3/19: *The Memoirs of an Invisible Man; Stop! Or My Mom Will Shoot.* Beg. 3/20: *Basic Instinct.* #6—*Wayne's World.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Blame It on The Bellboy.* #2—*The Mambo Kings.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*My Cousin Vinny.* #2—Through 3/19: *Bugsy; Shining Through.* Beg. 3/20: *Shadows and Fog.* #3—Through 3/19: *Once Upon a Crime.* Beg. 3/20: *Basic Instinct.* #4—*Final Analysis.*

303. CORONA—PLAZA—(639-7722). #1—*American Me.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*My Cousin Vinny.* #2—*This Is My Life.* #3—*Gladiator.* #4—*Wayne's World.* #5—*Article 99.* #6—*Fried Green Tomatoes.* #7—Through 3/19: *Stop! Or My Mom Will Shoot; Mississippi Masala.* Beg. 3/20: *Basic Instinct.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Once Upon a Crime.* #2—*Wayne's World.* #3—*Mississippi Masala.* #4—*Article 99.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*The Prince of Tides.* #2—*Blame It on The Bellboy; Beauty & the Beast.* #3—*My Cousin Vinny.* #4—*Memoirs of an Invisible Man.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*The Lawnmower Man.* #2—*American Me.* #3—*Wayne's World.* #4—*Gladiator.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Blame It on The Bellboy.* #2—*My Cousin Vinny.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Beauty & the Beast; The Hand That Rocks the Cradle.* #2—*The Adventures of the Great Mouse Detective; Bugsy.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Gladiator.* #2—*American Me.* #3—Through 3/19: *JFK; Memoirs of an Invisible Man.* Beg. 3/20: *Basic Instinct.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*This Is My Life.* #2—*The Mambo Kings.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Blame It on The Bellboy.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*The Lawnmower Man.* #2—*Final Analysis.* #3—*My Cousin Vinny.* #4—*Fried Green Tomatoes.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*American Me.* #2—*Mississippi Masala.* #3—*The Lawnmower Man.* #4—*The Hand That Rocks the Cradle.* #5—*Once Upon a Crime.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Stop! Or My Mom Will Shoot; The Prince of Tides.* #2—*This Is My Life.* #3—*Gladiator.* #4—*My Cousin Vinny.* #5—*Wayne's World.* #6—*Fried Green Tomatoes.* #7—*Article 99.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*My Cousin Vinny.* #2—*Stop! Or My Mom Will Shoot.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*American Me.* #2—Through 3/19: *Gate II.* Beg. 3/20: *Basic Instinct.* #3—*The Lawnmower Man.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Gladiator.* #2—*American Me.* #3—*Article 99.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*My Cousin Vinny.* #2—*Stop! Or My Mom Will Shoot.* #3—Through 3/19: *Once Upon a Crime; The Hand That Rocks the Cradle.* Beg. 3/20: *Basic Instinct.* #4—*Beauty & the Beast; Blame It on the Bellboy.* #5—*Wayne's World.* #6—*The Lawnmower Man.* #7—*The Mambo Kings.*

320. REGO PARK—DRAKE—(457-4002). *The Prince of Tides.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*JFK.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Gladiator.* #2—*American Me.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Beauty & the Beast; Gladiator.* #2—*Article 99 ;The Adventures of the Great Mouse Detective.*

401. NEW DORP—HYLAN—(351-6601). #1—*Blame It on The Bellboy.* #2—*Hook; My Cousin Vinny.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*My Cousin Vinny.* #2—*The Lawnmower Man.* #3—*The Mambo Kings.* #4—*Article 99.* #5—Through 3/19: *Once Upon a Crime.* Beg. 3/20: *Basic Instinct.* #6—*Wayne's World.* #7—*This Is My Life.* #8—*Stop! Or My Mom Will Shoot; The Memoirs of an Invisible Man.* #9—*Beauty & the Beast; Fried Green Tomatoes.* #10—*Gladiator.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*The Adventures of the Great Mouse Detective; Shining Through.* #2—*My Cousin Vinny.*

501. BELLMORE—MOVIES—(783-7200). *My Cousin Vinny.*

502. BETHPAGE—MID-ISLAND—(796-7500). *My Cousin Vinny.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*My Cousin Vinny.* #2—*American Me.* #3—*This Is My Life.* #4—*Fried Green Tomatoes.* #5—*The Memoirs of an Invisible Man.* #6—*Gladiator.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Wayne's World.* #2—*Stop! Or My Mom Will Shoot; Beauty & the Beast.* #3—*My Cousin Vinny.* #4—*Blame It on The Bellboy.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Mambo Kings.* #2—*My Cousin Vinny.* #3—*The Lawnmower Man.* #4—*Gladiator.* #5—*The Adventures of the Great Mouse Detective; The Hand That Rocks the Cradle.* #6—*This Is My Life.* #7—*Fried Green Tomatoes.* #8—*Wayne's World.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*American Me.* #2—*Blame It on the Bellboy.* #3—*Gladiator.* #4—*The Prince of Tides; The Memoirs of an Invisible Man.* #5—*Fried Green Tomatoes.* #6—*Mississippi Masala.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*My Cousin Vinny.* #2—*American Me.* #3—Through 3/19: *Fried Green Tomatoes.* Beg. 3/20: *Shadows and Fog.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Beauty & the Beast; Blame It on The Bellboy.* #2—*My Cousin Vinny.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*The Hand That Rocks the Cradle; Stop! Or My Mom Will Shoot.* #2—*Final Analysis.* #3—*American Me.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*The Lawnmower Man.* #2—*Wayne's World.* #3—*Medicine Man; The Hand That Rocks the Cradle.* #4—*Once Upon a Crime.* #5—*Beauty & the Beast; Bugsy.* #6—*Blame It on The Bellboy.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*My Cousin Vinny.* #2—*Wayne's World.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*My Cousin Vinny.* #2—*Article 99.* #3—*The Lawnmower Man.* #4—Through 3/19: *Mississippi Masala.* Beg. 3/20: *Shadows and Fog.* #5—*This Is My Life.* #6—Through 3/19: *Bugsy.* Beg. 3/20: *Basic Instinct.*

515. MALVERNE—TWIN—(599-6966). #1—*Hook; Father of the Bride.* #2—*The Prince of Tides; The Adventures of the Great Mouse Detective.*

516. MANHASSET—MANHASSET—(627-7887). #1—*This Is My Life.* #2—*Wayne's World.* #3—Through 3/19: *Bugsy.* Beg. 3/20: *Basic Instinct.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*My Cousin Vinny.* #2—*Article 99.* #3—*Wayne's World.* #4—*The Lawnmower Man.* #5—*Fried Green Tomatoes.* #6—*Once Upon a Crime.* #7—Through 3/19: *Stop! Or My Mom Will Shoot.* Beg. 3/20: *Basic Instinct.* #8—*Gladiator.* #9—Through 3/19: *Beauty & the Beast; Blame It on the Bellboy.* Beg. 3/20: *Noises Off.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Fried Green Tomatoes.* #2—*Bugsy.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Article 99.* #2—*Gladiator.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Hook; The Prince of Tides.* #2—*Grand Canyon; The Adventures of the Great Mouse Detective; The Hand That Rocks the Cradle.*

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522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Beauty & the Beast; JFK.* #2—*Once Upon a Crime.* #3—*The Lawnmower Man.* #4—*Article 99.* #5—*The Adventures of the Great Mouse Detective; Hear My Song.* #6—*High Heels.* #7—*Stop! Or My Mom Will Shoot.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*The Lawnmower Man.* #2—*Wayne's World.* #3—*Once Upon a Crime.* #4—*My Cousin Vinny.* #5—*Article 99.* #6—*Fried Green Tomatoes.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Fried Green Tomatoes.* #2—*Beauty & the Beast; Memoirs of an Invisible Man.* #3—*The Mambo Kings.* #4—*Blame It on the Bellboy.* #5—*Once Upon a Crime.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Gladiator.* #2—*Wayne's World.*

526. ROSLYN—ROSLYN—(621-8488). #1—*My Cousin Vinny.* #2—*Beauty & the Beast; Blame It on The Bellboy.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*The Mambo Kings.* #2—Through 3/19: *Prince of Tides.* Beg. 3/20: *Shining Through.* #3—*This Is My Life.*

528. SYOSSET—UA CINEMA 150—(364-0700). Through 3/19: *Shining Through.* Beg. 3/20: *Basic Instinct.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*The Adventures of the Great Mouse Detective; Juice.* #2—*The Memoirs of an Invisible Man; Gate II.* #3—*The Hand That Rocks the Cradle.* #4—*American Me.* #5—*Medicine Man; Blame It on The Bellboy.* #6—*Article 99.* #7—*The Lawnmower Man.* #8—*Beauty & the Beast; Final Analysis.* #9—*Stop! Or My Mom Will Shoot.* #10—*Gladiator.* #11—*Mississippi Masala.* #12—*My Cousin Vinny.* #13—*Once Upon a Crime; Wayne's World.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*My Cousin Vinny.* #2—*The Lawnmower Man.* #3—Through 3/19: *Gladiator.* Beg. 3/20: *Basic Instinct.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*The Prince of Tides.* #2—*Fried Green Tomatoes.* #3—*This Is My Life.* #4—*Shining Through.* #5—*JFK.* #6—*Father of the Bride; Bugsy.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Wayne's World.* #2—*Hear My Song.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*My Cousin Vinny.* #2—Through 3/19: *Gladiator.* Beg. 3/20: *Basic Instinct.* #3—*The Prince of Tides.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Wayne's World; Article 99.* #2—*The Lawnmower Man; Fried Green Tomatoes; Blame It on The Bellboy.* #3—*Beauty & the Beast; Gate II.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Memoirs of an Invisible Man.* #2—*Once Upon a Crime.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Article 99.* #2—*Beauty & the Beast; Mississippi Masala.* #3—*The Hand That Rocks the Cradle; The Adventures of the Great Mouse Detective.* #4—*Fried Green Tomatoes.* #5—*American Me.* #6—*Once Upon a Crime.* #7—*The Mambo Kings.* #8—*This Is My Life.* #9—*My Cousin Vinny.* #10—*Wayne's World; Final Analysis.* #11—*Gladiator; Hook.* #12—*The Lawnmower Man; Blame It on the Bellboy; Stop! Or My Mom Will Shoot.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Article 99.* #2—*Once Upon a Crime.* #3—*The Lawnmower Man.* #4—*Gladiator.* #5—*The Adventures of the Great Mouse Detective; Mississippi Masala.* #6—*Blame It on The Bellboy.* #7—*Final Analysis; Beauty & the Beast.* #8—*My Cousin Vinny.* #9—*The Hand That Rocks the Cradle.* #10—*This Is My Life.* #11—*Stop! Or My Mom Will Shoot; The Memoirs of an Invisible Man.* #12—*Fried Green Tomatoes; American Me; Wayne's World; The Mambo Kings.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*My Cousin Vinny.* #2—*American Me.* #3—*Article 99.* #4—*Wayne's World.* #5—*The Lawnmower Man.* #6—*Fried Green Tomatoes.* #7—Through 3/19: *Once Upon a Crime.* Beg. 3/20: *Basic Instinct.* #8—*Gladiator.* #9—Through 3/19: *Final Analysis.* Beg. 3/20: *Noises Off.* #10—*Stop! Or My Mom Will Shoot; My Cousin Vinny.*

611. CORAM—PINE—(698-6442). #1—*Beauty & the Beast; The Prince of Tides.* #2—*My Cousin Vinny.* #3—*Wayne's World.* #4—*Blame It on The Bellboy.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*My Cousin Vinny.* #2—*The Mambo Kings.* #3—*This Is My Life.* #4—Through 3/19: *Once Upon a Crime.* Beg. 3/20: *Basic Instinct.* #5—Through 3/19: *Blame It on the Bellboy.* Beg. 3/20: *Shadows and Fog.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Article 99.* #2—*Blame It on The Bellboy.*

616. HUNTINGTON—SHORE—(421-5200). #1—*My Cousin Vinny.* #2—*Wayne's World.* #3—*This Is My Life.* #4—*Once Upon a Crime; Beauty & the Beast.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Fried Green Tomatoes.*

618. ISLIP—ISLIP—(581-5200). #1—*My Cousin Vinny.* #2—*The Lawnmower Man.* #3—*Wayne's World.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*American Me.* #2—*My Cousin Vinny.* #3—*Gladiator.* #4—*Fried Green Tomatoes.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 3/19: *Cape Fear.* Beg. 3/20: *Star Trek VI.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Article 99.* #2—*American Me.* #3—*The Lawnmower Man.* #4—*My Cousin Vinny.* #5—*Once Upon a Crime.* #6—*Blame It on the Bellboy; Stop! Or My Mom Will Shoot.* #7—*Gladiator.* #8—*Memoirs of an Invisible Man.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 3/19: *Cape Fear.* Beg. 3/20: *Star Trek VI.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*My Cousin Vinny.* #2—*The Mambo Kings.* #3—*Wayne's World.* #4—*The Lawnmower Man.* #5—*Article 99.* #6—*American Me.* #7—*This Is My Life.* #8—Through 3/19: *Blame It on the Bellboy.* Beg. 3/20: *Noises Off.* #9—*Fried Green Tomatoes.* #10—*Once Upon a Crime.* #11—*Gladiator.* #12—Through 3/19: *Stop! Or My Mom Will Shoot; Final Analysis.* Beg. 3/20: *Basic Instinct.* #13—*Beauty & the Beast; Shining Through.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Bugsy.* #2—*Article 99; Beauty & the Beast.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *High Heels.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Beauty & the Beast; JFK.* #2—*Article 99.* #3—*Mississippi Masala.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 3/19: *Cape Fear.* Beg. 3/20: *Star Trek VI.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*American Me.* #2—*Article 99.* #3—*Wayne's World.* #4—Through 3/19: *Gladiator.* Beg. 3/20: *Noises Off.* #5—*The Lawnmower Man.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Blame It on The Bellboy.* #2—*Once Upon a Crime.* #3—*Wayne's World.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Article 99.* #2—*Beauty & the Beast; Blame It on The Bellboy.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Blame It on The Bellboy.* #2—*Wayne's World.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 3/19: *Fried Green Tomatoes.* Beg. 3/20: *Basic Instinct.*

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Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*This Is My Life.* #2—*The Prince of Tides; Hook.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*This Is My Life.* #2—Through 3/19: *Bugsy.* Beg. 3/20: *Basic Instinct.* #3—Through 3/19: *The Prince of Tides.* Beg. 3/20: *Shadows and Fog.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Mississippi Masala.* #2—*Bugsy; The Adventures of the Great Mouse Detective.*

704. HARRISON—CINEMA—(835-9800). *Wayne's World.*

705. HARTSDALE—CINEMA—(428-2200). #1—*This Is My Life.* #2—*My Cousin Vinny.* #3—*Fried Green Tomatoes.* #4—*Wayne's World.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Lawnmower Man.* #2—*Gladiator; Blame It on the Bellboy.* #3—*This Is My Life.* #4—*Once Upon a Crime.* #5—*The Memoirs of an Invisible Man; Fried Green Tomatoes.* #6—*My Cousin Vinny.* #7—*Wayne's World.* #8—*American Me.* #9—*Article 99.* #10—*The Mambo Kings.*

707. LARCHMONT—PLAYHOUSE—(834-3001). Through 3/19: *This Is My Life.* Beg. 3/20: *Basic Instinct.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*My Cousin Vinny.* #2—*The Memoirs of an Invisible Man.* #3—*Shining Through; The Prince of Tides.* #4—Through 3/19: *Gladiator.* Beg. 3/20: *This Is My Life.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Fried Green Tomatoes.* #2—*Article 99.* #3—*Beauty & the Beast; The Adventures of the Great Mouse Detective.* #4—*My Cousin Vinny.* #5—*Wayne's World; Blame It on The Bellboy.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Gladiator.* #2—*My Cousin Vinny.* #3—*Mississippi Masala.* #4—*The Lawnmower Man.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Wayne's World.* #2—*Blame It on The Bellboy.* #3—*American Me.* #4—*Article 99; Beauty & the Beast.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Fried Green Tomatoes.*

718. RYE—RYE RIDGE—(939-8177). #1—*Blame It on The Bellboy.* #2—*Fried Green Tomatoes.*

719. SCARSDALE—FINE ARTS—(723-6699). *Hear My Song.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Once Upon a Crime.* #2—*The Lawnmower Man.* #3—*Article 99.* #4—*Beauty & the Beast; Blame It on the Bellboy.*

723. YONKERS—MOVIELAND—(793-0002). #1—*My Cousin Vinny.* #2—*The Mambo Kings.* #3—*American Me.* #4—*Wayne's World.* #5—*Gladiator.* #6—*The Memoirs of an Invisible Man; Stop! Or My Mom Will Shoot.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*My Cousin Vinny.* #2—*The Mambo Kings.* #3—*The Lawnmower Man.* #4—*Fried Green Tomatoes.* #5—*Gladiator.* #6—*Once Upon a Crime.* #7—Through 3/19: *The Memoirs of an Invisible Man; Stop! Or My Mom Will Shoot.* Beg. 3/20: *Basic Instinct.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Blame It on The Bellboy.* #2—*Stop! Or My Mom Will Shoot.* #3—*Gate II.* #4—*The Lawnmower Man.* #5—*Beauty & the Beast; Final Analysis; Article 99.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Article 99.* #2—*Blame It on The Bellboy.* #3—*Medicine Man.* #4—*Fried Green Tomatoes; Beauty & the Beast.* #5—*Wayne's World; The Lawnmower Man.* #6—*This Is My Life; The Adventures of the Great Mouse Detective.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Memoirs of an Invisible Man.* #2—*My Cousin Vinny.*

757. NYACK—CINEMA EAST—(358-6631). *Gladiator.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*My Cousin Vinny.* #2—*Blame It on The Bellboy.*

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760. PEARL RIVER—PEARL RIVER—(735-6500). *The Adventures of the Great Mouse Detective; Shining Through.*

762. SPRING VALLEY—PIX—(425-1132). #1—*Grand Canyon.* #2—*Final Analysis.*

764. LAFAYETTE—(357-6030). *Gladiator.*

CONNECTICUT

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Fairfield County

800. BROOKFIELD—(775-0070). #1—*Fried Green Tomatoes.* #2—*Article 99.*

801. DANBURY—CROWN CINE—(743-2200). #1—*The Mambo Kings.* #2—*This Is My Life.* #3—*Once Upon a Crime.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*My Cousin Vinny.* #2—*Beauty & the Beast; Medicine Man.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Wayne's World.* #2—*Blame It on the Bellboy.* #3—*Lawnmower Man.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Once Upon a Crime.* #2—*Blame It on the Bellboy.*

807. GREENWICH—CINEMA—(869-6030). #1—*Bugsy.* #2—*Fried Green Tomatoes.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*The Mambo Kings.* #2—*Mississippi Masala.* #3—*Beauty & the Beast; This Is My Life.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—Through 3/19: *Blame It on the Bellboy; The Adventures of the Great Mouse Detective.* Beg. 3/20: *Basic Instinct.* #2—*My Cousin Vinny.*

810. NORWALK—CINEMA—(838-4504). #1—*Gladiator.* #2—*American Me.*

813. SOUTH NORWALK—SONO—(866-9202). 3/17–19: *Hearts of Darkness* (1991). 3/20–23: *Cape Fear* (1991). 3/20–26: *Rhapsody in August* (1991).

815. STAMFORD—CROWN AVON—(324-9205). #1—*Gladiator.* #2—*Wayne's World.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Blame It on The Bellboy.* #2—*The Adventures of the Great Mouse Detective.* #3—*Once Upon a Crime; My Cousin Vinny.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*The Lawnmower Man.* #2—*Article 99.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Blame It on the Bellboy.* #2—*Stop! Or My Mom Will Shoot.* #3—*Wayne's World.* #4—Through 3/19: *Beauty & the Beast; The Memoirs of an Invisible Man.* Beg. 3/20: *Basic Instinct.* #5—*My Cousin Vinny.* #6—*Gladiator.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*The Lawnmower Man.* #2—*Wayne's World.* #3—*Beauty & the Beast; Memoirs of an Invisible Man.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Wayne's World.* #2—*The Lawnmower Man.* #3—*The Mambo Kings.* #4—*This Is My Life.*

821. WESTPORT—POST—(227-0500). *Fried Green Tomatoes.*

822. WILTON—CINEMA—(762-5678). *My Cousin Vinny.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*My Cousin Vinny.* #2—*Wayne's World.* #3—*Beauty & the Beast; Stop! Or My Mom Will Shoot.* #4—*The Lawnmower Man.* #5—*Gladiator; Once Upon a Crime.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*American Me.* #2—*My Cousin Vinny.* #3—*Stop! Or My Mom Will Shoot.* #4—*The Lawnmower Man.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Gladiator.* #2—*Article 99.* #3—*Once Upon a Crime.* #4—*My Cousin Vinny.* #5—*American Me.* #6—*Beauty & the Beast; The Hand That Rocks the Cradle.* #7—*The Lawnmower Man.* #8—*Mississippi Masala.* #9—*Wayne's World.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*The Hand That Rocks the Cradle.* #2—*This Is My Life.* #3—*Gladiator.* #4—*Mississippi Masala; The Memoirs of an Invisible Man.* #5—*Article 99.* #6—*Beauty & the Beast; Blame It on The Bellboy.* #7—*Once Upon a Crime.* #8—*The Mambo Kings.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Wayne's World.* #2—*The Lawnmower Man.* #3—*Gate II; Stop! Or My Mom Will Shoot.* #4—*My Cousin Vinny.* #5—*Final Analysis.* #6—*American Me.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Beauty & the Beast; Shining Through.* #2—*JFK.* #3—*Final Analysis.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Final Analysis; Medicine Man.* #2—*Beauty & the Beast; Wayne's World.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *My Cousin Vinny.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Gladiator.* #2—*The Lawnmower Man.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Article 99.* #2—*The Lawnmower Man; The Adventures of the Great Mouse Detective.* #3—*This Is My Life; Stop! Or My Mom Will Shoot.* #4—*Wayne's World; Shining Through.* #5—*Grand Canyon; Beauty & the Beast.*

913. NUTLEY—FRANKLIN TRIPLEX—(667-1777). #1—*My Cousin Vinny.* #2—*Gladiator; Blame It on the Bellboy.* #3—*Wayne's World.*

916. MILLBURN—MILLBURN—(376-0800). #1—*This Is My Life.* #2—*Fried Green Tomatoes.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Once Upon a Crime.* #2—*Blame It on The Bellboy.* #3—*Fried Green Tomatoes.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*American Me.* #2—*Article 99; Beauty & the Beast.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Once Upon a Crime.* #2—*My Cousin Vinny.* #3—*Article 99.* #4—*Beauty & the Beast; Gate II.* #5—*Wayne's World.* #6—*American Me.* #7—*The Hand That Rocks the Cradle.* #8—*Final Analysis; The Adventures of the Great Mouse Detective.* #9—*The Lawnmower Man.* #10—*Gladiator.* #11—*Mississippi Masala.* #12—*Stop! Or My Mom Will Shoot.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*My Cousin Vinny.* #2—*The Mambo Kings.* #3—Through 3/19: *Bugsy.* Beg. 3/20: *Basic Instinct.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*My Cousin Vinny.* #2—*This Is My Life.* #3—*Mississippi Masala.*

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Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Beauty & the Beast; Bugsy.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Fried Green Tomatoes.* #2—*Shaking the Tree.*

932. ELIZABETH—ELMORA—(352-3483). *Father of the Bride*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*American Me.* #2—*Article 99.* #3—*My Cousin Vinny.* #4—*The Lawnmower Man.* #5—*Wayne's World; Beauty & the Beast.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Beauty & the Beast; Bugsy.* #2—*The Lawnmower Man.* #3—*Gladiator.* #4—*My Cousin Vinny.* #5—*Wayne's World.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Hear My Song; High Heels.*

936. UNION—UNION—(686-4373). #1—*Wayne's World.* #2—*Gladiator.*

937. WESTFIELD—RIALTO—(232-1288). #1—*My Cousin Vinny.* #2—Through 3/19: *The Prince of Tides.* Beg. 3/20: *Basic Instinct.* #3—*This Is My Life.*

938. WESTFIELD—TWIN—(654-4720). #1—*Article 99.* #2—*The Adventures of the Great Mouse Detective; Blame It on The Bellboy.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*The Memoirs of an Invisible Man.* #2—*My Cousin Vinny.* #3—*The Lawnmower Man.* #4—*Wayne's World.* #5—*Gladiator.*

951. CLOSTER—CLOSTER—(768-8800). *Fried Green Tomatoes.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Wayne's World.* #2—*Gladiator.* #3—*Once Upon a Crime.* #4—*Fried Green Tomatoes.*

953. EMERSON—QUAD—(261-1000). #1—*Article 99.* #2—*American Me.* #3—*Wayne's World; Once Upon a Crime.* #4—*Blame It on the Bellboy; The Adventures of the Great Mouse Detective.*

956. FORT LEE—LINWOOD—(944-6900). #1—*My Cousin Vinny.* #2—*Bugsy.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*My Cousin Vinny.* #2—*This Is My Life.* #3—*Fried Green Tomatoes.* #4—*Blame It on the Bellboy; Stop! Or My Mom Will Shoot.* #5—*Gladiator.* #6—*The Mambo Kings.* #7—*Wayne's World.* #8—*Once Upon a Crime.* #9—*Article 99.* #10—*The Lawnmower Man.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Bugsy.* #2—*American Me.* #3—*The Hand That Rocks the Cradle; Beauty & the Beast.*

963. RAMSEY—RAMSEY CINEMA—(825-2090). #1—*The Adventures of the Great Mouse Detective; JFK.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Blame It on The Bellboy.* #2—*Fried Green Tomatoes.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Once Upon a Crime.* #2—*Fried Green Tomatoes.* #3—*The Lawnmower Man.* #4—*American Me.* #5—*Blame It on The Bellboy.* #6—*Wayne's World.* #7—*The Mambo Kings.* #8—*Article 99.* #9—*Gladiator; Mississippi Masala.* #10—*Mississippi Masala; This Is My Life.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*JFK.* #2—*Beauty & the Beast.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Wayne's World.* #2—*The Lawnmower Man.* #3—*This Is My Life.* #4—*My Cousin Vinny.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Cape Fear; Grand Canyon.* #2—*For the Boys; The Last Boy Scout.* #3—*American Tail: Fievel Goes West; Father of the Bride; My Girl.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*This Is My Life.* #2—*Blame It on the Bellboy.* #3—*Once Upon a Crime.* #4—*The Adventures of the Great Mouse Detective; Stop! Or My Mom Will Shoot.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Hear My Song; Beauty & the Beast.* #2—*The Prince of Tides; Fried Green Tomatoes.* #3—*Hook.*

972. WESTWOOD—PASCACK—(664-3200). #1—*This Is My Life.* #2—*My Cousin Vinny.* #3—Through 3/19: *JFK.* Beg. 3/20: *Basic Instinct.* #4—*The Lawnmower Man.*

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

THE ADVENTURES OF THE GREAT MOUSE DETECTIVE—(1 hr. 12 min.; 1992) The master mouse detective Basil goes up against his old rival, the villainous Professor Ratigan, to save a famous toy-maker. G. **10, 160, 200, 309, 400, 500, 505, 601, 521, 522, 530, 606, 608, 703, 709, 755, 760, 809, 816, 912, 919, 938, 953, 963, 970**

ALL SICK & TWISTED FESTIVAL OF ANIMATION—(1 hr. 20 min.; 1992) Mellow Madness Production presents an original program of seventeen offbeat animated shorts for adults only. NR. **11**

AMERICAN DREAM—(1 hr. 40 min.; 1992) Barbara Kopple's Academy Award-winning documentary focuses on the company town of Austin, Minnesota, home of the Hormel Company meat-packing plant for 70 years. In 1984, it also became the stage for a grisly labor dispute when Hormel forced wage cuts during a period of record profits. NR. **3**

AMERICAN ME—(1 hr. 59 min.; 1992) Reviewed in this issue. R. **12, 19, 26, 31, 52, 68, 89, 91, 150, 152, 156, 157, 158, 160, 200, 204, 208, 211, 213, 218, 220, 222, 300, 303, 307, 310, 314, 317, 318, 322, 503, 506, 507, 510, 530, 606, 608, 610, 619, 621, 625, 634, 706, 715, 723, 810, 901, 902, 905, 918, 919, 933, 953, 962, 965**

BASIC INSTINCT—(2 hrs. 3 min.; 1992) A San Francisco detective (Michael Douglas) gets emotionally and sexually involved with his prime suspect (Sharon Stone) when investigating a brutal murder. Directed by Paul Verhoeven. R. **7, 18, 33, 67, 85, 155, 217, 219, 222, 300, 302, 304, 310, 317, 319, 406, 514, 516, 517, 528, 532, 600, 610, 612, 625, 639, 702, 707, 724, 809, 818, 920, 937, 972**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. (11/25/91) G. **10, 40, 55, 66, 158, 160, 206, 214, 306, 309, 319, 400, 406, 504, 509, 512, 517, 522, 524, 526, 530, 601, 606, 608, 611, 616, 625, 627, 632, 636, 709, 715, 722, 753, 755, 802, 808, 818, 819, 900, 902, 904, 906, 908, 912, 918, 919, 930, 933, 934, 962, 966, 971**

★ **BLACK ROBE**—(1 hr. 40 min.; 1991) As advertised, a gloomily impressive and uncompromising work—an intelligent and cruel examination of civilization and savagery. In Quebec, in the winter of 1634, a "black robe"—a French Jesuit missionary (Lothaire Bluteau)—travels across frozen lakes and hills to a distant outpost among Huron Indians. He is accompanied by a single Frenchman and a small group of Algonquin. Taken from Brian Moore's novel (Moore did the adaptation), *Black Robe* is, of course, a fable illustrating the deep ambiguity of missionary work. Beautiful without being pretty, *Black Robe* is filled with the desolating sadness of the wilderness. (2/24/92) R. **3**

BLAME IT ON THE BELLBOY—(1 hr. 18 min.; 1992) Chaos rules when an inept bellboy (Bronson Pinchot) mixes up the reservations of a hitman, a two-timing politician, and a not-very-successful real-estate agent. Directed by Mark Herman. With Dudley Moore, Bryan Brown, and Richard Griffiths. PG–13. **10, 19, 26, 36, 44, 66, 85, 152, 160, 200, 203, 215, 216, 219, 301, 306, 308, 312, 319, 401, 504, 506, 509, 512, 517, 524, 526, 530, 601, 606, 608, 611, 612, 613, 621, 625, 635, 636, 638, 706, 709, 715, 718, 722, 753, 755, 759, 803, 805, 809, 816, 818, 904, 917, 938, 953, 961, 964, 965, 970**

★ **BUGSY**—(2 hrs. 18 min.; 1991) Suave, romantic, witty. After years of dodging, hedging, and dithering, Warren Beatty plays Benjamin Siegel, the Mafia murderer, dandy, and "sportsman" who founded Las Vegas and he gives a complex and rousing performance. Bugsy falls for Virginia Hill (Annette Bening), a minor starlet and a blunt, critical, and demanding woman, and together, with Mafia money, they build the first big casino in the desert town of Las Vegas. The script, by James Toback, is audacious, at times hilarious; the direction, by Barry Levinson, slightly hyper but with a tragic undertow, is often masterly. (12/16/91) R. **9, 20, 26, 33, 60, 206, 302, 309, 512, 514, 516, 519, 533, 627, 702, 703, 807, 920, 930, 934, 956, 962**

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. **10**

★ **THE DOUBLE LIFE OF VÉRONIQUE**—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. But Kieslowski's real concerns are more psycho-mystical than social. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. (Powers, 11/18/91) R. **81**

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival is amazingly, a true story, based on Solly's memoirs. (7/15/91) R. **14, 58**

FINAL ANALYSIS—(2 hrs. 4 min.; 1992) In his new thriller, Phil Joanou tries to puff himself up to fill the legendary silhouette of Alfred Hitchcock. Richard Gere plays Isaac Barr, a crack San Francisco psychiatrist who gets involved with two sisters: his hot-to-trot patient Diana (Uma Thurman) and the even hotter-to-trot Heather (Kim Basinger), an unhappy beauty who's married to a gangster. With its mysterious sisters, prodigal plot twists, and pseudo-Hitchcockian finale in a storm-lashed lighthouse, the movie has the trappings of a classic suspense picture—it keeps you guessing. Not only does Wesley Strick's script cheat in annoying ways, Joanou fumbles what should be its niftiest irony: Isaac's a cocksure shrink who doesn't have a clue what makes the people around him tick. The minky-maned Gere is too smug an actor to make an engaging hero, and here he's utterly blank. Amazingly, the movie's oomph comes from Basinger. (Powers, 2/17/92) R. **18, 24, 38, 42, 67, 160, 203, 219, 302, 313, 510, 530, 606, 608, 610, 625, 753, 762, 905, 906, 908, 919**

FINAL APPROACH—(1 hr. 40 min.; 1992) In the first all-digital, six-track split-surround feature film ever made, a test pilot comes out of a supersonic flight with amnesia. Through elaborate tests and questioning, he remembers bits of his past, including a terrifying secret that makes him integral to an ominous futuristic experiment. Dir. Eric Steven Stahl. R. **60**

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Dir. by Jon Avnet. PG-13. **5, 19, 53, 83, 200, 206, 214, 217, 304, 313, 315, 406, 503, 505, 506, 507, 517, 519, 523, 524, 533, 601, 606, 608, 610, 617, 619, 625, 639, 705, 706, 709, 716, 718, 724, 755, 800, 807, 821, 916, 917, 931, 951, 952, 961, 964, 965, 971**

GATE II—(1 hr. 30 min.; 1992) Troubled by his mother's death and his father's alcoholism, Terry returns to alchemy and the demon world for help. Directed by Tibor Takacs. R. **33, 157, 158, 160, 218, 317, 530, 601, 753, 905, 919**

GLADIATOR—(1 hr. 40 min.; 1992) Giving up his girlfriend and a college education, James Marshall (*Twin Peaks*) takes on a slew of gambling debts and a career in underground boxing to clear his father's name. Directed by Rowdy Herrington. R. **2, 9, 19, 31, 38, 52, 67, 85, 150, 152, 155, 156, 157, 158, 160, 204, 208, 210, 211, 213, 217, 218, 300, 304, 307, 310, 315, 318, 322, 400, 406, 503, 505, 506, 517, 520, 524, 530, 532, 600, 606, 608, 610, 619, 621, 625, 634, 706, 708, 714, 723, 724, 757, 764, 810, 815, 818, 900, 902, 904, 911, 919, 934, 936, 950, 952, 961, 965**

★ **GRAND CANYON**—(2 hrs. 20 min.; 1991) Lawrence Kasdan has made a film about the collapse of civic life in America. It's also about a few people who refuse to accept the mess as routine and who fight against it. The movie has patches of glumness and self-consciousness, and it ends disappointingly, with a life-affirming surge of emotion that isn't very helpful. Initially, Mack (Kevin Kline), a wealthy liberal lawyer, is saved by a black auto mechanic, Simon (Danny Glover), from four young black men who try to remove him from his Lexus. This introduces a whole series of incidents, major and minor, illustrating themes of danger, chance, and social accommodation. (1/13/92) R. **21, 38, 44, 66, 521, 762, 912, 969**

THE HAND THAT ROCKS THE CRADLE—(1 hr. 50 min.; 1991) A busy career woman (Annabella Sciorra) hires a nanny (Rebecca De Mornay) to help out around the house. But this seemingly perfect mother's helper wants more than a job: She wants the husband, the kid, the house—and she'll do anything to get them. R. **10, 20, 36, 152, 158, 160, 200, 211, 213, 218, 309, 314, 319, 505, 510, 512, 521, 530, 606, 608, 902, 904, 913, 919, 962**

★ **HEAR MY SONG**—(1 hr. 44 min.; 1992) In an unnamed

English city, Mickey (Adrian Dunbar), a conniving young Irish theater impresario, wants to book entertainment suitable for the Irish community. He imports a legendary tenor—the incomparable Josef Locke, who had tax problems and fled England for his native Ireland 25 years earlier. A man shows up claiming to be Locke, but he's an impostor. Disgraced, Mickey returns to Ireland to find the real thing. Peter Chelsom, who wrote the screenplay (with Dunbar) and also directs, has a terrific touch—eccentric yet sure and light. . (2/10/92) R. **10, 63, 522, 534, 719, 935, 971**

HIGH HEELS—(1 hr. 55 min.; 1991) In Spanish with English subtitles. Madrid bad boy Pedro Almodóvar, spanking his favorite ideas until they turn red with pleasure, is back in form, playing deliriously dirty, funny, and perverse games in this mother-daughter soap opera done in mock-bathetic style. Emotion as performance, impersonation as possession, the theatricality of the real and the authenticity of the theatrical—all of Almódovar's themes are there, in bright designer colors, arrayed for our enjoyment. An immense friendliness and sympathy pours out of Almodóvar's work. (12/16/91) R. **14, 522, 630, 935**

HOOK—(2 hrs. 13 min.; 1991) Steven Spielberg appears to have lost his sense of timing, his feeling for rhythm and pace and involvement. *Hook* has physical movement without physical excitement. Robin Williams is touching as the grown-up Peter, a leveraged-buy-out king who has lost touch with his children. But after Captain Hook (Dustin Hoffman) snatches the children away, and Julia Roberts shows up as a grinning, hotpants Tinkerbell, the movie becomes an embarrassment. (1/6/92) PG. **18, 401, 515, 521, 606, 700, 971**

★ **HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. The union is strange and uneasy, a battleground of sensibility and power. Thompson does an amazing job playing a radiantly sane person; she becomes the moral center of the movie. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). The movie is about class division and human bonds—what divides and what unites. The Merchant Ivory team is superbly committed to the social fact; the pitch-perfect nuances of tone, the cast of sky and terrain adding to the mood have made their powers of observation almost frighteningly acute. (3/9/92) PG. **50**

★ **JFK**—(3 hrs. 8 min.; 1991) Oliver Stone, recounting the questionable investigations of Jim Garrison (Kevin Costner), New Orleans district attorney in the sixties, fleshes out Garrison's belief in a vast conspiracy of forces to kill John F. Kennedy; he traces the movements of Lee Harvey Oswald and a variety of other figures. The movie is an amalgam of information, speculation, and fancy, and much of it's factually dubious, but the core of the movie is great. Stone displays the assassination of John F. Kennedy in the cataclysmic home movie of Abraham Zapruder, dissects it, shows the event again in simulated form from the vantage point of different witnesses and possible participants. Monochromatic performance from Costner; good performances from Gary Oldman as Oswald and Tommy Lee Jones as alleged conspirator Clay Shaw; much grandstanding from Stone and his screenwriter Zachary Sklar; brilliant cinematography by Robert Richardson. (1/6/92) R. **9, 64, 79, 310, 321, 522, 533, 632, 906, 963, 966, 972**

KAFKA—(1 hr. 28 min.; 1991) Jeremy Irons, of the ghost-white skin and deep-socket skull, makes a gloomily impressive Franz Kafka, but the most famous neurotic of the century should probably not be the hero of a movie. An academic thriller, *Kafka* was written by Lem Dobbs and directed by Steven Soderbergh, and it's the kind of failure that is more painful than the usual low-minded botch. The movie is set in Prague, in 1919, and might be described as a literal-minded Gothic fantasia on Kafka's life and themes. Soderbergh does period re-creation and expressionist nightmare, and some of the movie—the atmosphere in Kafka's insurance office, for instance—is highly effective in a limited way. But mostly *Kafka* is a mistake. (2/3/92) PG-13. **10, 45**

THE LAWNMOWER MAN—(1 hr. 48 min.; 1992) In Stephen King's latest, a computer process called virtual reality transforms an ordinary gardener into a genius, creating . . . Lawnmower Man! R. **12, 18, 22, 41, 59, 59, 68, 87, 91, 150, 152, 158, 160, 210, 211, 214, 216, 219, 220, 222, 300, 307, 313, 314, 317, 319, 406, 505, 512, 514, 517, 522, 523, 530, 532, 601, 606, 608, 610, 618, 621, 625, 634, 706, 714, 722, 724, 753, 755, 803, 817, 819, 820, 900, 901, 902, 905, 911, 912, 919, 933, 934, 950, 961, 965, 967, 972**

THE LUNATIC—(1 hr. 33 min.; 1992) A ribald comedy set in a small Jamaican village, about an unusual ménage à trois consisting of a good-natured vagabond, a lusty German tourist, and a multitalented butcher. R. **13**

THE MAMBO KINGS—(1 hr. 40 min.; 1992) Entropy rules in this diverting saga of two Cuban musicians—cocky, business-minded Cesar Castillo and his dreamy brother Nestor—who leave Havana in the early fifties to make their fortunes in New York. The first twenty minutes are a flurry of knifings, seductions, betrayals, conga lines, monkeys pounding bongos, mambo clubs swirling with racial hues—clumsily done, perhaps, but bursting with the immigrant energy found in Oscar Hijuelos's exuberant original novel, *The Mambo Kings Play Songs of Love*. Yet just when the movie's got you hooked you on its breakneck beat, it promptly loses all its rhythm. What's left are the makings of a terrific bad movie: vibrantly cartoonish characters, delirious dialogue ("The shrimp that sleeps gets carried away by the cocktail"), and rollicking musical numbers by Tito Puente and the great Celia Cruz, whose giddy performance of "Guantanamera" briefly brings a torpid story back to life. It's hard to hate any movie that puts attractive performers up on the screen, and this one's so lavish with them that the prodigally sexy Maruschka Detmers is cast as Nestor's dutiful wife, Dolores, who dreams of being a schoolteacher. As her melancholy husband, Antonio Banderas couldn't be more creepily convincing. His soft, round, sulky face—he has a weakling's unreliable good looks—catches perfectly the self-absorption of an artist who hurts everyone around him as he pines for his lost lover back in Cuba. Still, Banderas is overshadowed by Armand Assante's brazen Cesar, a walking erection who carries on like "he's the last Coca-Cola in the desert." With his angry hawk's beak and glaring intensity, Assante threatens to turn any character into ham, and after energizing the first half with sexual brio, he eventually becomes a menagerie of facial tics. It's not his fault. The movie was made by rookie director Arne Glimcher (founder-director of the Pace Gallery), and it's as enjoyable as anything can be that's been made by someone who doesn't know what he's doing. (Powers, 3/16/92) R. **9, 33, 62, 67, 85, 152, 219, 301, 311, 319, 406, 505, 524, 527, 606, 608, 612, 625, 706, 723, 724, 801, 808, 820, 904, 920, 961, 965**

MEDICINE MAN—(1 hr. 44 min.; 1992) Perhaps the most enjoyable bad movie in some time—a big, messy, semi-incoherent, emotional drama about advanced medical research in the jungle and the responsibilities of the white man among aboriginal peoples. Sean Connery is the driven scientist with guilty memories, and Lorraine Bracco is the biochemist who shows up either to salvage his operation or to close him down. Much of the rude banter between these two is tiresome and poorly directed (by John McTiernan), but when the stars begin gliding on cables suspended between trees 100 feet from the jungle floor, the movie turns free and eloquent. (3/2/92) PG-13. **10, 55, 160, 512, 530, 755, 802, 908, 913**

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **63**

MEETING VENUS—(2 hrs.; 1991) A sophisticated comedy with Glenn Close (with vocals by Dame Kiri Te Kanawa) as the diva of an international opera company staging Wagner's *Tannhäuser* in Paris. Directed by Istvan Szabo. With Niels Arestrup. PG-13. **54**

MEMOIRS OF AN INVISIBLE MAN—(1 hr. 39 min.; 1992) Stock analyst Chevy Chase becomes the invisible—and wanted—man when he unwittingly walks into a high-tech scientific experiment and an espionage plot. Dir. by John Carpenter. With Sam Neill and Daryl Hannah. PG-13. **9, 33, 59, 85, 158, 160, 214, 217, 219, 222, 300, 306, 310, 406, 503, 506, 524, 530, 603, 608, 621, 706, 708, 723, 724, 756, 818, 819, 904, 950**

MISSISSIPPI MASALA—(1 hr. 58 min.; 1992) The new film by Mira Nair (director of the celebrated *Salaam Bombay!*) is more virtuous than exciting and more wise than startling. Nair begins in Uganda in 1972, with Jay (Roshan Seth), a prominent lawyer, his wife, and their little daughter, Mina, heading for the airport, cast out with other Indians. Years later, the family winds up in the South, where they and their friends, like many émigré Indians, manage and live in a run-down motel. Though they get along with the black folks of Greenwood, they also look down on them; in turn, they are patronized by the whites. Nair links the two communities, outsiders of color. Now 24, Mina (Sarita Choudhury) is a remarkable beauty, with spilling flesh and a magnificent pile of hair. She and Demetrius (Denzel Washington), a self-made Greenwood black, "meet cute," throwing both communities into an uproar. The sensual bond between the two lovers is strong, but the untrained Choudhury can't keep up with Washington, who plays Demetrius with dignity and force. (2/10/92) R. **3, 43, 67, 152, 158, 160, 206, 218, 304, 305, 314, 506, 514, 530, 606, 608, 632, 703, 714, 808, 902, 904, 919, 922, 965, 965**

MY COUSIN VINNY—(1 hr. 59 min.; 1992) Bill and Stan, two college kids driving cross-country via the back roads of the deep South, have just been charged for a murder they didn't commit. The good news: Bill's cousin Vinny from Brooklyn is a lawyer. The bad news: It took him six years to pass the bar, this is his first case, and he doesn't exactly speak the language in Wahzoo, Alabama. Directed by Jonathan Lynn. With Joe Pesci, Ralph Macchio, and Marisa Tomei. R. **7, 19, 25, 33, 33, 48, 87, 152, 155, 158, 160, 200, 204, 206, 214, 217, 219, 220, 222, 300, 302, 304, 306, 308, 313, 315, 316, 319, 401, 406, 500, 501, 502, 503, 504, 505, 507, 509, 513, 514, 517, 523, 526, 530, 532, 600, 606, 608, 610, 610, 612, 616, 618, 619, 621, 625, 705, 706, 708, 709, 714, 723, 724, 756, 759, 802, 809, 816, 818, 822, 900, 901, 902, 905, 910, 919, 920, 922, 933, 934, 937, 950, 956, 961, 967, 972**

★ **MY OWN PRIVATE IDAHO**—(1 hr. 45 min.; 1991) Gus Van Sant's new movie is ambitious and elusive. A loving portrait of two young hustlers in Portland, it's about homelessness as a state of being. Mike (River Phoenix), an aimless young dish, passive, not too bright, is a narcoleptic who falls into a trancelike slumber at moments of stress—often when he has to perform with a client. Scott (Keanu Reeves) is altogether tougher. A scapegrace adventurer, he is the son of no less a figure than Portland's mayor. There are some fancy scenes in which Van Sant turns Scott into Prince Hal in Shakespeare's *Henry IV, Pt. I*, but those who enjoy the rest of the movie will overlook them. (10/7/91) R. **3**

NAKED LUNCH—(1 hr. 55 min.; 1991) David Cronenberg's adaptation of the classic underground novel is closer in style to *Barton Fink* than to William Burroughs. Drawing on events from Burroughs's life, this brilliant yet slight movie is less an assault on star-spangled decency than an amusingly hallucinatory fable about the origins of the book whose title it shares. Set in 1953 New York City and the imaginary North African territory of Interzone (which is equal parts Tangier and hell), it focuses on Burroughs's alter ego, William Lee (Peter Weller), a man "addicted to something that doesn't exist"—writing. Although the supporting cast couldn't be better, the knockout performance is by Weller. Minute by minute, Cronenberg's picture is a small masterpiece—moody, elegant, funny as hell. (Powers, 1/20/92) R. **7**

NOISES OFF—(1 hr. 44 min.; 1992) A theater tour group made up of an aging film star (Carol Burnett), her young lover (John Ritter), a bitter director (Michael Caine), an inept leading man (Christopher Reeve), and a spaced-out ingenue (Nicolette Sheridan) attempt to keep their dignity in the midst of the rampant incompetence of the fictitious production. PG-13. **10, 19, 26, 55, 66, 85, 517, 610, 625, 634**

ONCE UPON A CRIME—(1 hr. 34 min.; 1992) Inspector Bonnard finds himself knee-deep in phony alibis, finger pointing, and suspicious motives when he investigates the death of Monte Carlo's Madame Van Dougen in this madcap murder mystery. With Richard Lewis, Sean Young, James Belushi, and others. PG. **5, 19, 26, 36, 59, 65, 89, 152, 155, 158, 160, 200, 214, 219, 220, 302, 305, 314, 319, 406, 512, 517, 522, 523, 524, 530, 603, 606, 608, 610, 612, 616, 621, 625, 635, 706, 722, 724, 801, 805, 816, 900, 902, 904, 917, 919, 952, 953, 961, 965, 970**

OTHELLO—(1 hr. 31 min.; 1992) The restored version of Orson Welles's classic adaptation of *Othello*, with Welles in the title role, featuring Suzanne Cloutier, Micheál Mac Liammóir, and Fay Compton. NR. **55**

★**THE PRINCE OF TIDES**—(2 hrs. 12 min.; 1991) Despite some awful lines and a few scenes that should have been left out in the sun to dry, Barbra Streisand's earnest and strenuous movie, based on the Pat Conroy novel, is mostly brave and moving. Tom Wingo (Nick Nolte), a restless and dissatisfied middle-aged man from South Carolina, at odds with his wife (Blythe Danner) and his mother (Kate Nelligan), fighting his past, comes to New York to tend a sister (Melinda Dillon) who has had a breakdown. Nick Nolte's performance as Tom is pretty much magnificent—certainly the largest, most extensive work of his extraordinary career. As for Streisand: In all the scenes set in the South among Tom's large family, her direction is fluent and surefooted, and she gets first-rate work out of the other actors. (12/16/91) R. **18, 38, 67, 306, 315, 320, 506, 601, 521, 527, 533, 600, 611, 700, 702, 708, 937, 971**

PROOF—(1 hr. 26 min. 1992) Reviewed in this issue. NR. **3**

RAISE THE RED LANTERN—(2 hrs. 5 min.; 1991) In Mandarin with English subtitles. The initiation of a fourth wife into a 1920s Chinese family highlights the ongoing struggle of traditional wives to secure a position within the household and society. NR. **81**

RESIDENT ALIEN—(1 hr. 25 min.; 1991) A "documovie"—a curious combination of fact and fiction—about the sexual revolutionary and wit Quentin Crisp and his adventures in Manhattan. Directed by Jonathan Nossiter. With John Hurt, Holly Woodlawn, and Sting. NR. **4**

SHADOWS AND FOG—(1 hr. 25 min.; 1992) In Woody Allen's black-and white comedy set in the 1920s, the circus comes to town with a mysterious strangler in tow. Featuring a blockbuster lineup including Kathy Bates, John Cusack, Mia Farrow, Jodie Foster, Julie Kavner, Madonna, John Malkovich, and many others. PG-13. **64, 219, 302, 507, 514, 612, 702**

SHAKES THE CLOWN—(1 hr. 26 min.; 1992) In the idyllic town of Palukaville, where clowns frolic freely, an alcoholic clown (Bobcat Goldthwait) with a weakness for groupies (the sleaziest played by Florence Henderson) gets set up by his arch-rival, the coke-sniffing, killer clown Binky (Tom Kenny). R. **10, 46**

SHAKING THE TREE—(1 hr. 35 min.; 1992) Writer/director Duane Clark's valentine to male-bonding. Arye Gross, Gale Hansen, Doug Savant, and Steven Wilde are four friends who have been tight since high school; now, ten years later, they contemplate the desires that fueled their younger years. With Courteney Cox. R. **14, 20, 38, 51, 931**

SHINING THROUGH—(2 hrs. 7 min.; 1992) Am I the only one who's sick of Melanie Griffith's spunky half-wit routine? This time out she plays a cutie-pie secretary who falls in love with her OSS-officer boss (Michael Douglas) and then, using the spycraft she's picked up from the movies, goes undercover herself—sneaking into Berlin, consorting with elegant Nazis who cry "*Mein Gott*" and surviving numerous air raids, bullet wounds, and costume changes before finally saving us all from Hitler. As long as it's content to revel in its own idiocy, this movie has an amiable, romping charm. Sad to say, director David Seltzer has approached this yarn with stunning earnestness. His sentimental bombast undercuts Griffith, who seems lost somewhere between her helium-addict's voice and "a bod made for sin" (as she described it in *Working Girl*). (Powers, 2/17/92) R. **38, 59, 302, 500, 527, 528, 533, 625, 708, 760, 906, 912**

STOP! OR MY MOM WILL SHOOT—(1 hr. 27 min.; 1992) Sylvester Stallone and Estelle Getty star as a Los Angeles police sergeant and his interfering mother who team up to solve a murder case. PG-13. **152, 158, 160, 210, 213, 217, 219, 220, 222, 300, 304, 315, 316, 319, 406, 504, 510, 517, 522, 530, 606, 608, 610, 621, 625, 723, 724, 753, 818, 900, 901, 905, 912, 919, 961, 970**

★**35 UP**—(2 hr. 7 min.; 1992) A commonplace documentary epic. At seven-year intervals, feature-film director Michael Apted and Britain's Granada Television have returned to the same group of men and women they first began filming when the subjects were just seven-year-old children. The way *35 Up* has been edited, you needn't have seen the earlier films to become engrossed in this one: Apted includes many shots and bits of dialogue from the earlier films, and we see the subjects as mumbling or hyperarticulate seven-year-olds, then as awkward, floppy adolescents, heads lowered or turned away from the cameras, and again as self-conscious young adults facing the satisfaction or disappointment of their dreams. Looking at the characters of *35 Up*, rich or poor, sane or mad, we think that they are all very brave. (1/27/92) NR. **1**

★**THIS IS MY LIFE**—(1 hr. 35 min.; 1992) Nora Ephron's directorial debut is a small, idiosyncratic, and domestic film with a powerful contemporary subject: What happens when Mom attains sudden success in middle age and begins acting in selfish, non-motherly ways? Julie Kavner stars as Dottie Ingels, an Ozone Park mom who abruptly ascends to late-night TV talk shows, wearing her polka-dot outfits and cracking vulgar jokes. Her two bright daughters, ten-year-old Opal (Gaby Hoffmann) and sixteen-year-old Erica (Samantha Mathis), get left behind in New York, attended by out-of-work comics. For Erica, who goes from reading *I Never Promised You a Rose Garden* to *The Magic Mountain* (she's specializing in soulful suffering), everything her mother does is directed at *her*. Samantha Mathis, a severe, unconscious beauty with hair pulled away from her face, captures this adolescent narcissism perfectly. Mathis has the gift of making self-centeredness seem funny, even appealing, as a necessary passing stage; she conveys the extra edge of awareness that lets you know Erica is going to come out of it. Her point of view dominates the movie, which leaves Dottie out of focus; and the men in the movie are a sexless bunch, which allows the female relationships to flow unimpeded in too narrow a way. Still, it's a strong directing debut: Ephron consistently brings the camera into intimate relation with the characters. With Dan Aykroyd. (3/2/92) PG-13. **7, 19, 19, 53, 80, 200, 206, 219, 304, 311, 315, 406, 503, 505, 514, 516, 527, 533, 606, 608, 612, 616, 625, 700, 702, 705, 706, 707, 708, 755, 801, 808, 820, 904, 912, 916, 922, 937, 961, 965, 967, 970, 972**

★**TOTO LE HEROS**—(1 hr. 30 min.; 1992) In French with English subtitles. This is the first feature by Belgian writer-director Jaco Van Dormael, a onetime circus clown who already displays the sophisticated crowd-pleaser's knack for making the simple seem tricky. The movie's 90 minutes whoosh by, propelled by a cleverness that plays on one of our most basic fears: We'll die without ever having lived. Its grumbling hero, Thomas van Hasebroeck, is a man who could never seize the day because he was always too busy trying to seize the past. He's obsessed by his belief that, through a maternity-ward foul-up, somebody else got the rich parents and eventful life that were rightfully his own. As he plots to kill this lifelong usurper, the movie leapfrogs between his memories and his fantasies of being Toto Le Heros, secret agent *extraordinaire*. Watching, always watching—hiding behind his spectacles, he is a secret agent of sorts—Thomas never grasps that his own life would be far better than his arch-enemy's if he only dared embrace it. As it jumps between past and present, fantasy and reality, pathos and wicked wit, Van Dormael's tale works itself out with the snazzy, one-dimensional elegance of a chess problem. But too much calculation can be as killing as too little attention to detail; the best movies leave room for life's muddle and unhoped-for magic. By the time Thomas van Hasebroeck achieves his cutesy redemption, we've stopped caring about his earlier pain and sit there admiring Jaco Van Dormael's nifty way of moving his pieces across the board. (Powers, 3/16/92) **81**

UNTIL THE END OF THE WORLD—(2 hrs. 37 min.; 1991) Wim Wenders's first movie since the marvelous *Wings of Desire* seems designed to wow an even larger audience. William Hurt plays a mysterious criminal who's pursued by a love-struck Parisienne (Solveig Dommartin), her novelist lover (reliable Sam Neill), an Aussie bounty hunter (Ernie Dingo), and a wry German private eye (Wenders stalwart Rudiger Vogler, who casually steals all his scenes). Wenders traveled to fifteen cities on four continents to shoot this "ultimate road movie," and the sheer logistics of the production evidently did him in—the movie feels jet-lagged. There's just no chemistry between the bloodless Hurt and the disastrous Dommartin, Wenders's real-life girlfriend, whose performance the director obviously saw with his heart. (Powers, 1/20/92) R. **3**

VOICES FROM THE FRONT: AIDS ACTIVISTS CONFRONT THE MEDICAL ESTABLISHMENT—(1 hr. 28 min.; 1991) In this documentary about the AIDS crisis, the filmmakers in Testing the Limits attack the American medical Establishment, including the FDA, the National Institute of Health, and commercial pharmaceutical companies, for failing to deal with the AIDS pandemic effectively. NR. **1**

VOYAGER—(1 hr. 50 min.; 1991) Volker Schlöndorff's adaptation of Max Frisch's classic novel *Homo Faber* stars Sam Shepard as the earthbound engineer (played here as an American). French starlet Julie Delpy is Sabeth, the beguiling young lover who makes the engineer realize that fate, not math, really makes the world go round. PG-13. **14, 81**

WAYNE'S WORLD—(1 hr. 35 min.; 1992) Wayne (Mike Myers) and his sidekick, Garth (Dana Carvey), host a late-night cable-access TV show from Wayne's basement in Aurora, Illinois—"Wayne's World!" Myers created the character of Wayne while still a Toronto high-school student, and then teamed up with Carvey on *Saturday Night Live*, where "Wayne's World" has become a regular skit. The characters have the strengths of skit creations—a moment-to-moment exuberance, a ready satirical hold on certain types. Myers gives Wayne a thick verbal texture of schmuckiness—a mix of hapless teen cliché ("What a totally amazing excellent discovery!"), techie obsessiveness, and let's-party sexual banter. Carvey offers the flip side of Wayne's innocent egomania, a sense of life as infinitely dangerous. Wayne and Garth have the weakness of skit characters, too. Everything gets repeated about 30 times, and no one changes or develops. Director Penelope Spheeris keeps the material loose and silly (which, given the script, is her only choice), and some of *Wayne's World* is funny in a nagging sort of way. But most of the movie is just smart-ass stuff. (2/24/92)PG-13. **9, 19, 24, 32, 62, 67, 85, 152, 155, 157, 160, 210, 215, 216, 219, 300, 304, 305, 307, 315, 319, 406, 504, 505, 512, 513, 516, 517, 523, 524, 530, 534, 601, 606, 608, 610, 611, 616, 618, 625, 634, 635, 638, 704, 705, 706, 709, 715, 723, 755, 803, 815, 818, 819, 820, 900, 902, 905, 908, 912, 913, 919, 933, 934, 936, 950, 952, 953, 961, 965, 967**

WHERE ANGELS FEAR TO TREAD—(1 hr. 53 min.; 1992) Based on E. M. Forster's first book (from 1905), this is a minor affair, and a bit dim: Its theme of British coldness and duty at war with Mediterranean passion and cruelty now seems obvious and a little quaint. Still, the movie features a performance by Judy Davis as an enraged, fanatical Low Church moralist, a performance that is too intense to be dismissed. Davis, back straight, neck taut, head bobbing, goes all the way into pale, intellectual evil and never comes out of it. Telling off the Italians who are boisterous at a small-city opera house, she is both hilarious and frightening. With Rupert Graves, Giovanni Guidelli, Helen Mirren, Helena Bonham Carter, and Barbara Jefford. (3/9/92) PG. **3, 43, 49**

REVIVALS

ANNIE HALL—(1 hr. 33 min.; 1977) One of Woody Allen's best, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his schlump character and turned loose his aggression. At the time, the effect was exhilarating. Co-starring Diane Keaton. **1**

JULIET OF THE SPIRITS—(2 hrs. 28 min.; 1965) In Italian, Eng. subtitles. Fellini's first film in color, and a complete departure his earlier works. The film delves into the fantasies of a middle-aged woman, played by Fellini's wife, Giulietta Masina, revealing all of the character's neuroses in an overly long feast of cinematic flourishes. **8**

LUNA—(2 hrs. 20 min.; 1979) Bernardo Bertolucci's luscious imagery and feverish emotionalism seem all wrong for this story of an incestuous flirtation between an American opera singer (Jill Clayburgh) and her fifteen-year-old drug-addict son (Matthew Barry). The moods of brooding anguish and violence are absurdly overwrought and finally laughable. **8**

THEATER LISTINGS

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BROADWAY

Previews and Openings

Wednesday, March 18

CONVERSATIONS WITH MY FATHER—Herb Gardner's play, with Judd Hirsch as the father and Tony Shalhoub as the son, is set in a tavern on Canal Street in Lower Manhattan. It spans 4 decades and focuses on a youth's coming of age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Rounding out the cast are Marilyn Sokol, Richard Libertini, John Procaccino, Jason Biggs, Gordana Rashovich, William Biff McGuire, Peter Gerety, 13-year-old David Krumholtz, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. Previewing now prior to a 3/22 opening. At the **Royale Theater**, 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

FOUR BABOONS ADORING THE SUN—Stockard Channing and James Naughton in John Guare's play, directed by Peter Hall. Also in the cast are Eugene Perry, Angela Goethals, and Wil Horneff. Story deals with aspects of love, archaeology, mythology, and family bonds. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $40. Previewing now prior to a 3/18 opening. At the **Vivian Beaumont Theater** in Lincoln Center, 150 West 65th Street (787-6868). 90 mins. **IRLS**

GUYS AND DOLLS—A revival of the 1960 musical comedy; book by Jo Swerling and Abe Burrows based on Damon Runyon's short story about high and low life around Times Square; starring Peter Gallagher, Nathan Lane, Carolyn Mignini, and Faith Prince; directed by Jerry Zaks. Monday through Saturday at 8; Wednesday and Saturday at 2; $40 to $60. Previews now prior to a 4/14 opening. At the **Martin Beck Theater**, 302 West 45th Street (239-6200). **IRLS**

HAMLET—Stephen Lang has the title role, Elizabeth McGovern is Ophelia, Bill Campbell is Laertes, Kathleen Widdoes plays Gertrude, and Michael Cristofer is Claudius in Shakespeare's tragedy, directed by Don Scardino. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, Sunday at 2 p.m.; $25 to $35. Previewing now prior to an opening 4/2; runs through 5/3. A Roundabout Theater production at the **Criterion Center Stage Right**, 1530 Broadway, at West 45th Street (869-8400). **IRLS**

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft apartment and focuses on a middle-aged writer and six of the most mportant women in his life, some present, some only in his memory; directed by Gene Saks. Also starring are Brenda Vaccaro, Helen Shaver, Talia Balsam, Genia Sewell Michaela, Tracy Pollan, Kate Burton, and Joyce Van Patten. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $47.50. Previewing now prior to a 3/24 opening. At the **Neil Simon Theater**, 250 West 52nd Street (757-8646). **IRLS**

THE MASTER BUILDER—Henrik Ibsen's classic, translated by Johan Fillinger, directed by Tony Randall, is the last of the National Actors Theater season. Story stresses Ibsen's belief in the individual and importance of his journey toward self-realization. Featured in the cast are Maryann Plunkett, Lynn Redgrave, Peter McRobbie, George Martin, Earle Hyman, Madeleine Potter, Patrick Tull, and Brian Reddy. Costumes are by Patricia Zipprodt. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $35 to $40. Previewing now prior to a 3/19 opening; through 4/26. **Belasco Theater**, 111 West 44th Street (239-6200). **IRLS**

A STREETCAR NAMED DESIRE—Jessica Lange makes her Broadway debut as Blanche Du Bois and stars with Alec (Stanley Kowalski) Baldwin, along with Amy Madigan as Stella and Timothy Carhart as Mitch, in Tennessee Williams's Pulitzer Prize–winning play, directed by Gregory Mosher. Tuesday through Sunday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $50; through 8/9. Previews start 3/17 prior to a 4/12 opening. At the **Ethel Barrymore Theater**, 243 West 47th Street (239-6200). **IRLS**

Friday, March 20

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, directed and choreographed by Charles Augins, celebrating the songs of 1940s jazz star Louis Jordan. Featured are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 to $55. Previews start 3/20 prior to an 4/7 opening; $15–$55. Preview prices $20–$50. **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats;" the direction is by Trevor Nunn; the music is by Andrew Lloyd Webber; and the choreography is by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2 p.m.; $32 to $50. Saturday at 2 p.m., Sunday at 3 p.m., Monday through Saturday (except for Thursdays, which are always dark) at 8 p.m.; $32.50 to $60. At the **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a new comedy revue is presented, a tribute to the area that spawned America's funniest people, featuring stand-up comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence; directed by Larry Arrick. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $30–$45. Opened: 12/5/91. Don't forget the Tuesday-night weekly specials when ALL seats are now $30. At the **Lunt-Fontanne Theater**, 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

CRAZY FOR YOU–Harry Groener and Jodi Benson are the stars of a musical comedy set in the 1930s, focusing on a banker's son who is sent by his mother to foreclose a theater in Deadrock, Nevada (a mining town), where he meets and falls in love with the only girl in a town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiring candle. The book is by Ken Ludwig; the music and lyrics incorporate Gershwin standards (plus four recently rediscovered Gershwin songs); co-conceived by Ken Ludwig and Mike Ockrent, and inspired by material by Guy Bolton and John McGowan; directed by Mike Ockrent. Featured in the cast are John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, and Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $30 to $65. **Shubert Theater**, 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on 5 unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. Featured in the new cast are Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, and Jennifer Van Dyck. Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. At the **Plymouth Theater**, 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DEATH AND THE MAIDEN—Glenn Close, Richard Dreyfuss, and Gene Hackman are the stars of a play by the Chilean playwright Ariel Dorfman, focusing on a woman who was tortured 15 years ago, but has since married and is now plotting revenge on her attacker; directed by Mike Nichols. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $27.50 to $37.50. (A special performance 3/16 and NO performance 3/19). $35 to $50, except Wednesdays, which are $27.50 to $42.50; from 3/17. 42 seats available in rear mezzanine at all performances (except Saturday evenings), $15 for students with I.D. At the **Brooks Atkinson Theater**, 256 West 47th Street (719-4099). 2 hrs. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel (of the same name) in the late 1920s, and is directed and choreographed by Tommy Tune. Cyd Charisse plays the ballerina, and John Schneider the Baron. Also featured in the cast are Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marceau. Monday through Saturday (never on Thursdays) at 8 p.m., Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $7.50 to $60. Opened: 11/12/89. At the **Gershwin**, 51st Street, west of Broadway (586-6510). 2 hrs. ● ● **IRLS**

LOST IN YONKERS—Rosemary Harris, Scott Wentworth, who replaces Alan Rosenberg through 3/4 while the latter does some TV chores (and then he returns on 3/5), and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. Production is staged consummately by Gene Saks. It focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, and has made all four of her own children misfits, weaklings, and even a mobster. Her two grandchildren are left in her care while their father goes to work in the South. Also featured are David Chandler, Jamie Marsh, Benny Grant, and Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $27.50 to $45. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, with music by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Mark McKerracher, Richard Kinsey, Susan Dawn Carson (Fantine), Debbie Gibson (*Eponine through 3/29*), Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $15 (for rear mezzanine) to $60. At the **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—*Leila Florentino, Francis Ruivivar, and* Alton White are the stars of a musical romance; directed by Nicholas Hytner. The score is composed by Claude-Michel Schonberg and the lyrics are by Alain Boublil and Richard Maltby Jr. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Also featured in the cast are Sean McDermott, Liz Callaway, and Barry Bernal. (Kam Cheng and Annette Calud alternate in the Leila Florentino role Wednesdays at 2 p.m. and Saturdays at 8 p.m.) Monday through Saturday at 8; Wednesday and Saturday at 2; $15 (for rear mezzanine) to $65. Opened: 4/11/91. At the **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 musical comedy, based on Sidney Howard's play *They Knew What They Wanted,* for which Loesser wrote the book and lyrics and composed the score; directed by Gerald Gutierrez; choreographed by Liza Gennaro. Spiro Malas plays Tony, the middle-aged vineyard owner, Sophie Hayden is Rosabella, the mail-order bride, and Charles Pistone has the role of the handsome ranch foreman; featured is an ensemble cast of 26. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $55. At the **Booth Theater**, 222 West 45th Street (239-6200). 2 hrs. 15 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chockfull of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, Gary Rideout. Monday through Saturday at 8 p.m.; Saturday and *Wednesday at 2 p.m.; $15 (for rear of rear mezzanine)* to $65. Opened: 1/6/88. **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins.● ● **IRLS**

PRIVATE LIVES—Wit, wisdom, war (waged between men and women) are served when Joan Collins and Simon Jones star in the 1930 Noël Coward comedy. They love each other but can't live together; directed by Arvin Brown; with Edward Duke, Jill Tasker, Margie Rynn; choreographed by Michael Smuin. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35–$50; runs through 4/5. **Broadhurst**, 235 West 44th Street (239-6200). 2 hrs. **IRLS**

SEARCH AND DESTROY—Howard Korder's play, directed by David Chambers, tells of Martin (Griffin Dunne), a perfect example of the American Everyman who dreams of fame, fortune, and the glamour of Hollywood; but he is faced with back taxes, drug deals, and murder. Featured in the cast are Stephen McHattie, Jane Fleiss, Michael Hammond, T. G. Waites, Thom Sesma, James Noah, Welker White, Keith Szarabajka, Michael Hammond, Jerry Grayson, Arnold Molina, Mike Hodge, Gregory Simmons, and Paul Guilfoyle. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3; $36 and $40. **Circle in the Square**, 1633 Broadway, at 50th Street (239-6200). 2 hrs. 15 mins. **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). Book and lyrics by Marsha Norman; music by Lucy Simon; directed by Susan H. Schulman; choreography by Michael Lichtefeld. With Rebecca Luker, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $35–$60; Wednesday at 2 p.m.; $30–$52.50; Saturday at 2 p.m.; $30–$55. Opened: 4/25/91. **Saint James Theater,** 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman, and the lyrics are by the Comden and Green team. In the highly satisfying cast are Cady Huffman (as "Ziegfeld's favorite"), Dee Hoty, Dick Latessa, the Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena Jr. Monday–Saturday at 8; Saturday and Wednesday at 2; $25–$60. Opened: 5/1/91. **Palace**, Broadway at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

"and"—No, that's not a mistake, but the title of Roger Rosenblatt's play starring Ron Silver and directed by Wynn Handman. It tells about a journalist at mid-life crisis. Wednesday–Saturday at 8 p.m., Saturday at 2 p.m.; Sunday at 3 p.m.; $28. **American Place Theater**, 111 West 46th Street (840-3074).

AND THE WORLD GOES 'ROUND—*The Kander and Ebb Musical.* Entertainment celebrating 26 years of works by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis; choreographed by Susan Stroman. Featured in the cast are Marcus Lovett, Marin Mazzie, Terry Burrell, Joel Blum, and Karen Ziemba. Monday through Saturday at 8 p.m.; Sunday at 3 p.m.; Saturday and Wednesday at 2 p.m.; $37.50. **Westside Theater**, 407 West 43rd Street (307-4100).

BEAU JEST—James Sherman's comedy is about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another, "the perfect boyfriend" (a young Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her fictitious suitor; directed by Dennis Zacek. Also featured are Larry Fleischman, Roslyn Alexander, Bernie Landis. Monday–Saturday at 8 p.m. (NO Thursday performances); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25 to $32.50. At the **Lamb's Theater**, 130 West 44th Street (997-1780).

BEFORE IT HITS HOME—Cheryl L. West's play focuses on what happens to a black family when the specter of AIDS brings home the truth about the jazz musician they love; directed by Tazewell Thompson, and featuring Frankie R. Faison, James McDaniel, Yvette Hawkins, James Jason Lilley, Carol A. Honda, Marcella Lowery, James McDaniel, Monti Sharp, Sharon Washington, and Keith Randolph Smith, and Beth Dixon. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; $25; through 3/22. A Second Stage Theater production at the Public Theater's **LuEsther Hall**, 425 Lafayette Street (598-7150).

THE BELLS—Or *The Polish Jew*, A one-man show with a bit of late-night madness, adapted by Everett Quinton from the Leopold Lewis play, starring Everett Quinton, and directed by Eureka. It's a psychological play during which a man is murdered by his own guilt. Wednesday through Friday at 8 p.m.; Saturday at 7 and 9 p.m.; Sunday at 7 p.m.; $18. At the **Charles Ludlam Theater**, 1 Sheridan Square (691-2271).

BERT SEES THE LIGHT—Conceived and directed by R.A. White, this play, described as a high-speed vaudevillian newsreel, is based on Bertolt Brecht's exile years in Hollywood and his appearances before the House Un-American Activities Committee. Jack Black and Michael Rivkin both star as Brecht, while Molly Bryant portrays the women in Brecht's life. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 3 and 7 p.m.; $18–$22. At the **45th Street Theater**, 354 West 45th Street (564-8038).

THE BEST OF FORBIDDEN BROADWAY—Its 10th-anniversary edition features the best numbers from each edition plus material on the new season; lyrics and direction by Gerard Alessandrini. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $35; from 3/17. **Theater East**, 211 East 60th Street (838-9090).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the 3 mad men looking like men from Mars, with their musical group, making an enjoyable mess of this merry performance art, with a very special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $29.50 to $37.50. At the **Astor Place Theater**, 434 *Lafayette Street* (254-4370).

BOESMAN AND LENA—Keith David, Lynne Thigpen, and Tsepo Mokone are the stars in a revival of Athol Fugard's play about three South Africans trapped in a struggle for freedom from indignity and servitude; directed by the playwright. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m.; Saturday and Sunday at 2:30 p.m.; $35; through 3/22. A Manhattan Theater Club *production at the* **City Center Stage 1**, 131 West 55th Street (645-0905).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia "godfathers" want to invest in a Broadway show; directed by John Tillinger. Laughter aplenty and funny lines pop up all over; the fireworks begin when the two worlds of the *mob and the theater collide. Featured in the cast are* Nick Wyman, Larry Storch, Karen Valentine, and Ronald Maccone. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 3 p.m.; $32.50 to $37.50. At the **Promenade Theater**, Broadway, at 76th Street (580-1313).

CHESS—A pop-rock musical, with revisions of book and lyrics for a production by Tim Rice, reset in the late 60s, telling of an international team and their friends: J. Mark McVey, Kathleen Rowe McAllen, Ray Walker, Jan Horvath, Patrick Jude, and Bob Frisch. Composers are Benny Andersson and Björn Ulvaeus; the director is David Taylor, and the choreographer is Madeline Paul. Wednesday through Sunday at 8 p.m. (except for Friday which is at 8:30); Wednesday and Saturday at 2; Sunday at 3; $20 to $30; through 3/22. At the **Master Theater,** 310 Riverside Drive, at 103rd Street (663-8893).

CLEAGE DOUBLE BILL—*Chain* and *Late Bus to Mecca*, by Pearl Cleage, the first, with Karen Maline White, is a chiller about a teenager, and the second, with Kim Yancey and Claire Dorsey, tells of 2 women drawn together in a Detroit bus station. Tuesday through Friday at 8 p.m.; Saturday at 2:30 p.m. and 8 p.m.; Sunday at 3 p.m.; $12 to $25. A Woman's Project production at the **Judith Anderson Theater,** 420 West 42nd Street (873-3767).

DOWN THE FLATS—Tony Kavanagh's play, set in the slums of Dublin, tells the story of a youth who must decide between 2 worlds, the familiar one of "the flats" or a foreign one of exile and escape. Wednesday through Saturday at 8 p.m.; Sunday at 2 p.m.; $20 to $27.50. At the **Irish Arts Center Theater**, 553 West 51st Street (757-3318).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 32nd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring *their* children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FIRST IS SUPPER—Shelley Berman's play, set in Chicago in the 1920s, focuses on an immigrant family coping with a beautiful but mentally handicapped child (Blaze Autumn Berdahl); costumes by Muriel Stockdale. With Mark Zimmerman, Donald Christopher, Louis Falk, Nile Lanning, Patricia Mauceri, and Marilyn Salinger. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; $25. At the **American Jewish Theater**, 307 West 26th Street (633-9797).

FOREVER PLAID—A musical comedy, "a many-splendored thing," written and directed by Stuart Ross, tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show *they never got to do in life. Featured in the cast are* Michael Berresse, Ryan Terry, Drew Geraci, and Jeff Blumenkrantz. Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. At **Steve McGraw's Place**, 158 West 72nd Street (595-7400). ●

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. With three able actresses—Kecia Lewis Evans, Sybil Walker, and Cheryl Lynn Bruce. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; Sunday at 6 p.m.; $29 to $33. At the **Circle in the Square Downtown**, 159 Bleecker Street (254-6330).

GALILEO—Bertolt Brecht's play (in an early English version by Charles Laughton), directed by Eve Adamson; through 3/20. In repertory with Friedrich Schiller's *Mary Stuart* (see listing below), directed by Casey Kizziah, which is playing through 4/3. Featured in the casts are Jeanne Demers, Mark Waterman, Ian Duckett, Harris Berlinsky, Angela Vitale, Robert Ierardi, Joseph Menino, Tony Stone, William Charles Mitchell, Elise Stone, Grant Neale, Craig Smith, and Kate Sherry. Times vary; phone theater for times and dates. A Jean Cocteau Repertory theater production **Bouwerie Lane Theater**, 330 Bowery (677-0060).

GET USED TO IT—Tom Wilson Weinberg's new gay musical revue for the nineties, which he has also directed, takes a special look at the gay life, its humor, anger, love, and politics; choreography by Jack Matter. Featured in the cast are Sevastian Herald, John O'Brien, and Todd Whitley, accompanied by Wayne Barker on the piano. Wednesday through Friday at 8 p.m.; Saturday at 6 p.m. and 9 p.m.; and Sunday at 7 p.m.; $20. At the **Courtyard Playhouse,** 19 Grove Street, at Bleecker (869-3530).

THE GOLEM—Moni Ovadia's drama, accompanied by a 9-piece klezmer orchestra and a cast of seven, tells the legend of the walking clay man, created by a medieval rabbi to guard the ghetto—one of the most enduring Jewish myths; directed by Ovadia and Daniele Abbado. Thursday through Sunday at 7:30 p.m.; Sunday at 3 p.m.; $15; through 3/22. At **La MaMa's Annex Theater**, 74A East 4th Street (254-6468).

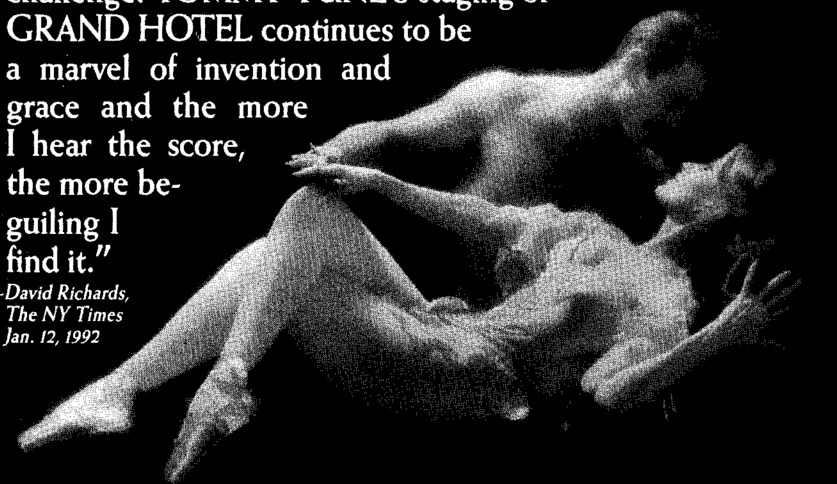
GRANDCHILD OF KINGS—*(The O'Casey Project)*: Part One of 2, adapted and directed by Harold Prince, with traditional Irish music, based on the first 2 of the 6-volume Sean O'Casey autobiographies, and featuring 19 Irish-American actors including Chris O'Neill, Pauline Flanagan, Nesbitt Blaisdell, Chris Carrick, Paddy Croft, Terry Donnelly, Louise Favier, Michael Judd, Chris A. Kelly, osemary Fine, Ciaran O'Reilly, Dermot McNamara, Patrick Fitzgerald, Brian F. O'Byrne, Denis O'Neill, Ciaran Sheehan, and Georgia Southcotte (most playing a variety of roles), in the cast; 4 musicians (the Morning Star group) and 2 ten-year olds—Maeve Cawley and Padraic Moyles. Tuesday through Friday at 8 p.m.; Saturday at 2 p.m. and 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; all tickets $35. Show has been extended indefinitely. An Irish Repertory Theater production at the Joyce and Seward Johnson Theater at the **Theater for the New City**, 155 First Avenue (477-7900).

HOMO SAPIEN SHUFFLE—Playwright/director Richard Caliban's fantasy that follows the path of six disparate characters whose lives intersect at a seemingly random moment of tragedy. There is an ensemble cast of 9, featuring Erica Gimpel, Mark Dillahunt, Sharon Brady, Lauren Hamilton, Vivian Lanko, Glen M. Santiago, Molly O'Mara, and Dina Ridoutt. Tuesday through Sunday at 8 p.m.; $15; through 3/29. A Cucaracha Theater production at the **Public/ Susan Stein Shiva**, 425 Lafayette Street (598-7150).

HOT LITTLE ISLAND—Fireworks erupt when a pair of ex-lovers meet at a gay resort, each with a new mate in tow. Written and directed by John Wall. Saturday at 6 and 9, Sunday at 3:30 and 7; $15; through 4/19. Wings Company production at the **Archive Theater's lower level**, 154 Christopher Street (627-2961).

THE HOUR OF THE LYNX—Per Olov Enquist's drama about a medical student who has murdered a middle-aged couple, wounded a classmate. and trie to kill himself; directed by Oevind Froeland. Tuesday–Saturday at 8 p.m.; Sunday at 3 p.m.; $12; 3/24 to 4/12. A Northern Lights production at the **Harold Clurman Theater**, 412 West 42nd Street (627-8325).

JULIE HALSTON'S LIFETIME OF COMEDY—Written by and starring Julie, play covers her checkered life from early days (as star opposite Charles Busch) to two (!) mutilated bodies in *Silence of the Lambs;* directed by Kenneth Elliott. Wednesday through Friday at 8:30



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JUNGLE MOVIE—Hugh Esten's work, directed by Bob McGrath, uses 1930s B-grade jungle movies as a jumping-off point to examine how movies have shaped our perception while perpetuating imperialism, not to mention racism and xenophobia. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $15; through 3/22. **Under One Roof Theater**, 232 West Broadway at 2 North Moore Street (219-1166).

JUST A NIGHT OUT—Richard and Susan Turner's musical set in the candlelit world of the jazz club; directed by Leslie Dockery. It features a blues-tinged original score and classics by Cole Porter and the Comden and Green team. Thursday, Friday, and Saturday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; $20 to $22.50. At the **Top of the Village Gate Theater**, 160 Bleecker Street (475-5120).

THE LADY FROM HAVANA—Luis Santeiro's play, set in present-day Miami 30 years after the Revolution, explores the relationships bittersweet among a recently-exiled Cuban aristocrat, her duaghter, and a feisty maid; directed by Max Ferra. The cast features Lillian Hurst, Georgia Galvez, and Feiga Martinez. Wednesday, Thursday, and Friday at 8 p.m. in English; Saturday at 8 p.m. and Sunday at 3 p.m. and 8 p.m. in Spanish; 3/18 through 5/3; $20. At **INTAR's Mainstage Theater**, 420 West 42nd Street (869-3530).

A LIFE IN THE THEATER—F. Murray Abraham and Anthony Fusco star in a revival of David Mamet's backstage comedy about actors; directed by Kevin Dowling. Tuesday through Saturday (there are no Friday performances) at 8 p.m.; Sunday at 2 p.m. and 5:30 p.m.; $22 to $25. At the **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of 2 married couples sharing a Fire Island beach house over a long not-so-peaceful July 4th weekend; directed by John Tillinger. Featured in the cast are Christine Baranski, Brian Kerwin, Jonathan Hadary, and Joanne Camp. Tuesday through Saturday at 8 p.m.; Saturday at 2:30 p.m.; Sunday at 2:30 and 7 p.m.; $35. A Manhattan Theater Company production at the **Lucille Lortel Theater**, 121 Christopher Street (239-6200).

MARVIN'S ROOM—Scott McPherson's drama about two unmarried sisters and their odd family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. Featured in the cast are Laura Esterman, Tom Aulino, Lisa Emery, Alice Drummond, Mark Rosenthal, Karl Maschek, Aleta Mitchell, and Tim Monsion. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $35. Play has moved now, extended for an open-ended run, and is being performed at the **Minetta Lane Theater**, 18 Minetta Lane (307-4100).

MARY STUART—Von Schiller's drama, translated by Robert MacDonald and directed by Eve Adamson, chronicles the fall of Mary at the hands of Elizabeth I and enhances Mary's reputation as one of history's most charismatic women. Elise Stone plays Mary; Angela Vitale is Elizabeth. Times vary; phone theater for details; through 4/3; $9 to $16. In repertory with *Galileo*, which runs through 3/20. **Jean Cocteau Repertory Theater,** 330 Bowery (677-0060).

NUNSENSE—Dan Goggin's entertaining musical adventure–comedy–drama, now in its 7th year, of 5 sensible, altruistic and motivated nuns who mount a talent show to raise money for what theyproudly consider to be a good and noble cause. Tuesday through Thursday at 8; $30; Friday and Saturday at 8; $35; Saturday and Wednesday at 2; Sunday at 3 p.m.; $32.50. Opened 12/12/85. At the **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321). ● ●

OPAL—A musical with book, music, and lyrics by Robert Nassif Lindsey; directed by Scott Harris. It is based on the actual diary of 7-year-old Opal Whitely (played by Eliza Clark), telling of a girl who was rescued from a shipwreck off the coast of Oregon and forced into a coarse and rugged new life. A cast of 10 is headed by Marni Nixon as Sadie (the callous woman with whom Opal lives). Also featured are Pippa Winslow, Reed Armstrong, Judy Malloy, Mimi Bessette, Alfred Lakeman, Louisa Flaningam, and Sarah Knapp. Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25; previews start 3/4; opens 3/12. At **The Lamb's Theater**, 130 West 44th Street (970-1780).

THE OTHER SIDE OF PARADISE—Keir Dullea returns to the New York stage as the novelist F. Scott Fitzgerald in a one-man play by John Kane; directed by Suzie Fuller (Mrs. Dullea). Tuesday through Saturday at 8 p.m.; $25 to $27.50. At the **Kaufman Theater,** 534 West 42nd Street (439-8012).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here 5 judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday through Friday at 8:30 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35; dinner available. At the **Blue Angel**, 323 West 44th Street (262-3333).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective with whom she becomes involved, who tries to prove she committed the "perfect crime." Featured in the cast are Catherine Russell, James Farrell, J. Nelson, and William Verderber. The director is Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m., Wednesday and Saturday at 2 p.m.; $30. At the **Theater Four**, 424 West 55th Street (695-3401). ● ●

PERPETRATOR—Tedd Smith's drama, directed by Tom Ferriter, was inspired by newspaper accounts of the 1982 trial of Jack Henry Abbott and his association with novelist Norman Mailer, who befriended the convict and worked for his release from prison. Featured in the cast areStephen Bradbury, Thomas Barbour, and Robert Mason Ham; also Anne Marie Campbell, Mark Doerr, Dennis Jordan, Osca Koch, Sarah Taylor, and Frank Medrano. Thursday through Monday at 8 p.m.; Sunday at 3 p.m.; $10. Singers Mainstage production. At the **Singers Theater**, 31 West 21st Street (366-0541).

RETURN TO THE FORBIDDEN PLANET—Bob Carlton's play, dubbed "Shakespeare's Forgotten Rock-and-Roll Masterpiece," is loosely based on the Bard's *The Tempest*. Featured in the cast are Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, and Steve Steiner who are all musicians able to play at least 5 instruments. Rock-and-roll superstars make special guest appearances at Friday and Saturday performances. Tuesday through Friday at 8 p.m.; Saturday at 6 p.m. and 10 p.m., Sunday at 2 p.m. and 6 p.m.; $31 to $38. At the **Variety Arts Theater**, Third Avenue and 14th Street (239-6200).

RUTHLESS!—Musical comedy with book, lyrics, direction by Joel Paley, music by Marvin Laird, about a girl (Laura Bundy) who will do anything, and when she says anything, she means *anything*, to get the lead in her school show. Featured in the cast are Donna English, Joel Vig, Denise Lor, Susan Mansur, and Joanne Baum. Thursday through Saturday at 8 p.m.; Saturday at 5 p.m.; Sunday at 3 p.m.; $24. At the **Players Theater**, 115 MacDougal Street (254-5076).

SCHMULNIK'S WALTZ–Allan Knee's comedy, directed by Gordon Hunt, is a romantic journey set in New York City's Lower East Side, and a peddler determined to win the love of the beautiful Rachel. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3; $30. At the **John Houseman Theater**, 450 West 42nd Street (967-9077).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American painter, the art scene's newest visionary, and his search for the muse who inspired him; directed by Michael Bloom. The situation is fraught with potential mayhem, human predicament. Remarkable acting by Dennis Boutsikaris, Laura Linney, Jon De Vries, Deborah Hedwall. Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; $32. Show closes at City Center 3/22 and reopens on 3/26 ($30 to $35) at the Orpheum Theater, at 126 Second Avenue (307-4100). Now at the Manhattan Theater Club's Stage 2, **City Center Theater**, 131 West 55th Street (581-7907).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun), with book by Eric Frandsen, Michael Garin, Robert Hipkens, Alan Katz, and Paula Lockheart, trying to answer "What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance"? Directed by the late A. J. Antoon with an eye for zany detail. Featured in the cast are Cathy Foy, Jacquey Maltby, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., and Francis Kane. Tuesday through Thursday at 8 p.m.; Friday and Saturday at 7 p.m. and 10:15 p.m.; Sunday at 3 p.m.; $25 to $40. **Song of Singapore,** 17 Irving Place (228-0844).

SOVIETIQUETTE—*(My Days in Russia):* New York-based raconteur David Marquis's one-man show of stories, anecdotes, and unpleasantries, as he describes his experiences as an unsuspecting visitor to the former evil empire, where he found himself a guest (or possibly victim) of the hospitality of the Russian People; directed by Jaye Austin–Williams. Wednesday through Sunday at 8 p.m.; 3/25 through 29; special benefit 3/26 at $20. At the **One-Dream Theater,** 232 West Broadway (431-8092).

THE SUBSTANCE OF FIRE—Ron Rifkin, Patrick Breen, Sarah Jessica Parker, Jon Tenney, and Maria Tucci in Jon Robin Baitz's play focusing on the struggle between an "old world" father and his American children for control of their troubled, family-owned publishing house; directed by Daniel Sullivan. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 4/26; all tickets are $37.50. At the **Mitzi E. Newhouse Theater**, downstairs in the Lincoln Center compound, 150 West 65th Street (239-6200).

'TIS PITY SHE'S A WHORE—John Ford's Jacobean play, with Val Kilmer and Jean Tripplehorn as the brother and sister who fall in love, plus an ensemble cast of 23; set in 1930s Italy, and directed by JoAnne Akalaitis. Featured in the cast are Erik Avari, Mark Smaltz, Jared Harris, Daniel Oreskes, Dierdre O'Connell, Ross Lehman, Rocco Sisto, Wendell Pierce, and Frank Raiter. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 7 p.m.; $35; through 4/19. At the late Joe Papp's **Newman/Public Theater**, 425 Lafayette Street (598-7150).

VINEGAR TOM—Caryl Churchill's witch-hunt allegory speaking for the anger we feel when we see women persecuted for their strength and sexuality; directed by Marjorie Ballentine. Featured in the cast are Carolyn Baeumler, Erik Tieze, Susan Bernfield, Michael Sommers, Greer Goodman, Sally Ramirez, Jane Ives, Colleen McQuade, Deborah Kampmeier, and Patrick McCarthy. Thursday through Saturday at 8 p.m.; Monday and Tuesday at 7 p.m.; Sunday at 3 p.m.; 3/12 through 22; $10. At the **Westbeth Theater Center,** 151 Bank Street (967-2718).

THE VIRGIN MOLLY—Quincy Long's drama, directed by Sarah Eckhardt, is a miracle comedy set in the peacetime Marine Corps, an investigation into one recruit's sexual orientation that reveals that some things are not subject to military authority. Featured in the cast are Robert Bella (who plays Private Molly), Neil Pepe, Todd Weeks, and Ray Anthony Thomas. Wednesday through Monday; all performances are at 8 p.m.; through 4/12; $15; At the **Atlantic Theater**, 336 West 20th Street (362-3346).

THE WHITE BEAR—Second of the "Festival of New French Plays" is *The White Bear*, by Daniel Besnehard, set at the turn of the century on an ocean liner bound for Ellis Island, telling of an aged countess, her lover, and a young emigré; directed by Peter Muste; 3/25–4/5. Festival continues with *Family Portrait*, 4/14–26, and *Nowhere*, 5/26 through 6/7. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $15. **UBU Repertory**, 15 West 28th Street (679-7562).

OFF OFF BROADWAY

BENEFACTORS—Michael Frayn's play, directed by Kim T. Sharp, is about two couples exploring a tapestry of memories about their loves, betrayals, and architecture. Featured in the cast are Tony Cormier, Lisa Inserra, Jeff Janus, and Donna Niemann. Thursday, Friday, Saturday (phone for times), through 3/21; $10. A Seventh Sign production at the **Good Shepherd Church Theater**, 152 West 66th Street (666-3955).

BORN TO RUMBA!—A musical by Michael Alasa, about sex, sin, sacrifice, and self-deception set in a pre-Castro Havana nightclub. Featured in the cast are Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, and Catherine Lippencott. Thursday through Saturday at 8 p.m.; $15; through 4/18. At the **DUO Theater,** 62 East 4th Street (598-4320).

A CITY CALLED FOREST—The tough guys and bad girls of film noir become the forces of good and bad, greed, power, envy, and vanity in a 40s-style play by Kurt Fulton, Melanie Monios, and Richard Schachter, which also features the authors among a cast of 9. Thursday through Saturday at 10 p.m. through 3/21; $12. The Club at **La MaMa E.T.C.**, 74A East 4th Street (475-7710).

CRITIC'S CHOICE—Ira Levin's play about the wife of a well-known critic who writes a play. When it's produced, the critic has many problems that must be resolved. Thursday, Friday and Saturday at 8 p.m., Sunday at 3 p.m.; $10; through 3/22. **Centerfold Productions**, 263 West 86th Street (866-4454).

THE DISPOSAL—William Inge's 1961 play revolves around the controversy of people's feelings on the theme of capital punishment; directed by Bryna Wortman. 3/17 through 22 at 8 p.m.; except Sundays which are at 7 p.m. At the **TADA Theater,** 120 West 28th Street (877-8558).

DOUBLE COMEDY BILL—Woody Allen's *God*, directed by Martin Everall, and Arthur Kopit's *Chamber Music*, directed by Mark Rogers. The first play is a take-off on how our perceptions of reality dominates our conceptions of the meaning of life. The second involves 8 women of historical note, from Joan of Arc to Gertrude Stein, who have gathered together for an annual convention. The combined cast for both features over 25 actors. Wednesday through Friday at 8 p.m.; Saturday at 7 p.m. and 9:30 p.m.; Sunday at 3 p.m.; $10; through 3/29. Lightning Strikes and Manitou Theater Companies production at the **Synchronicity Space**, 55 Mercer Street (925-3967).

HAMLET—A version which centers on Horatio's fulfillment of Hamlet's request to "tell" the story, wherein the issues of family are the production's main focus of loss and mourning; directed by Daniel Elihu Kramer. Thursday through Sunday at 8 p.m.; $10; through 3/29.. At the **National Shakespeare Conservatory,** 591 Broadway, 6th floor (734-5967).

I LIKE THE LIKES OF YOU—Robert Coles's comedy concerns a girl working as a word processor in New York City; directed by Laura-Jean Schwartau. Featured in the cast are Lynn Anderson, Helen Greenberg, Michael Lengel, Jim Ryan, and Michael Lengel. Thursday, Friday and Saturday at 8 p.m., Sunday at 3 p.m.; through 3/29. At the **Sanford Meisner Theater,** 164 Eleventh Avenue (206-1764).

THE JOURNEY OF THE FIFTH HORSE—Ronald Ribman's adaptation of Turgenev's novella *The Diary of a Superfluous Man*; directed by John Grabowski. 3/19 through 22, 26 through 29, and 4/2 through 4/4 (phone for times); $15. At **The Acting Studio**, 29 East 19th Street (228-2700).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth. Wednesday at 9:30 and Sunday at 7; $10. In repertory with Sonia Pilcer's *I-Land*, monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ● ●

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, centers on the effects that winning the lottery has on 12 characters in an interracial cast surrounding a black family who learn that lots of cash doesn't necessarily solve all one's problems. Featured in the ensemble cast are Steve Baumer, Elise Chance, John L. Bennett, Karl Calhoun, Otis Young Smith, Maurice Fontane, Bryan Roquemore, Bridget Kelso, Frederick Kiah, and Jessica Smith. Tuesday through Saturday at 8 p.m.; Wednesday at 2:30 p.m.; Sunday at 3 p.m.; $20 to $26. A Lafayette Company production at the **Heckscher Theater,** 1230 Fifth Avenue (369-6500).

LOVERS—Mario Fratti's play about the deceitful relationships of a naive millionairess, her husband, and two mysterious women; directed by Raymond Haigler. Featured in the cast are Susan Egbert, Alexandra Napier, Gwen Torry-Owens, and Brian Poteat. 3/18 through 4/5; $10; Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m. At **Alice's Fourth Floor Theater**, 432 West 42nd Street (279-4200).

MANHATTAN CLASS-1 ACTS—Four productions of new one-acters: Jacquelyn Reingold's *A.M.L.*; Ethan Silverman's *Group*; Oni Faida Lampley's *Mixed Babies*; and Patrick Breen's *St. Stanislaus Outside the House*. Wednesday through Monday at 8 p.m.; $10; through 3/21. At the **Manhattan Class Theater**, 120 West 28th Street (727-7722).

MAS AND TRANCS—Edgar Nkosi White's mystical drama of a youth's attempt to recover his Caribbean roots and find a father whom he has never known. He's directed this play and is accompanied by a Caribbean percussionist, Sanga, and employs Kaiso chants. Hollis Lashley plays the father, and Dana Mano appears as a spiritualist woman dancer Thursday through Sunday at 8 p.m.; $12; through 3/22. At **La MaMa E. T. C.'s First Floor Theater**, 74A East 4th Street (475-7710).

MURDER ON THE NILE—Agatha Christie's whodunit has the usual double turnaround, with a mixture of suspense, suspicion, and a double murder; directed by Fred Fondren. Featured in the cast are Walter Walker, Olga Banasco, Nancy Rodowicz, Hilary Bell, Sarah Fuerstein, Stephen Broker, Gladys Fleishman, and Sean Deming. Thursday through Saturday at 8 p.m.; $10; through 3/28. At the **Prometheus Theater**, 239 East 5th Street (477-8689).

ST. VITUS' DANCE—John Regis's drama, directed by him and adapted from Dostoyevsky's *The Idiot*, examines the original's attempt to depict a beautiful individual, personified in the character of Prince Myshkin. With Paul Luskin, Chris Cappiello, Eleonora Kihlberg, Neale Harper, Rachel Jacobs. Thursday, Friday, Saturday at 8; Sunday at 3; $10; 3/19–4/12. A Shooting Star production at the **Play Ground Theater**, 230 East Ninth Street (459-4281).

THREE GOATS AND A BLANKET—Written by Woody Kling and Robert J. Hilliard, play is a modern account of marriage, divorce, and alimony and refers to how the ancients settled alimony claims; directed by Troy Bystrom. Featured in the cast are Angelo Stazzone, Jeff Bruno, Peter Soares, Morgan DiMino, Steve Platt, Ann T. Ford, and Katie Kyres. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $10; through 3/22. A Cobblestone Players production at **Theater 22,** 54 West 22nd Street (971-5630).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake, to celebrate with Rick Pasqualone and Sharon Angela, who are the happy couple. Wednesday through Sunday at 7 p.m.; Saturday and Sunday at 2 p.m.; phone for prices (279-4200). ● ●

TRELAWNEY OF THE 'WELLS'—Subtitled *Now and Then*, a revival of Pinero's backstage comedy tells of an actress and her theatrical family, their affections, jealousies, trials, and triumphs; directed by Ronald Bly. Actors in the ensemble cast include Scott Winters, Jody Barrett, Vicki Meisner, Hal Cohen, Bob Horen, Susannah MacAdams, Adam Michenner, Michael Morin, Robin Poley, Al Mohrmann, Craig Dudley, and Jessica Beltz. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $10; through 3/22. A Liberty Stage production at the **Theater 224 Waverly Place** (695-1709).

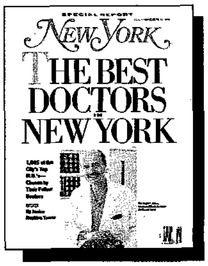
WAITING FOR LEFTY—A revival of Clifford Odets's 60-year-old play, directed by Jack Haley, which addresses the issues and passions of hardworking Americans and their struggles to survive poverty and oppression. through 3/15 at 8 p.m.; Saturday and Sunday at 2 p.m.; $12. Rakka-Thamm production at **Kampo Cultural Center**, 31 Bond Street (316-4081).

THE WEDDING PORTRAIT—Gudmundur Steinsson's comedy uses live video simulcast and multi-media elements to tell of a family whose lives are examined through exposure they suffer at the hands of a video documentary maker who comes to their home to make a TV special; directed by Rebecca Kreinen. 3/19–28 at 8; Saturday also at 3; Sunday at 7; $10.**Kampo Center**, 31 Bond Street (369-2751).

WRITE IF YOU GET WORK—A horse opera, written and directed by Jeffrey m. Jones, with score by Dan Moses Schreier. The play examines the nature of work, creativity and the media in our kind, gentle America. Evening also includes a staging of a new interspecies music/theater piece, *The Big Guy From Durango*, by M. C. Kat. Cast includes David Greenspan, Mary Shultz, Jan Harding, Hugh Palmer, and Damian Young. Tuesday, Thursday, Friday, and Saturday at 8 p.m.; 3/24 through 4/11; $10. At the Ontological at **St Mark's Theater**, 131 East 10th Street (533-4650).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.



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GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

SONIA BALASSANIAN—A sculpture installation; through 3/28. Sculpture Center, 167 E. 69th St. (879-3500).

GIOVANNI FRANCESCO BARBIERI (IL GUERCINO)—Paintings and drawings by this 17th-century Italian artist, including the artist's only still life and self-portrait, and other works from public and private collections; through 4/20. Feigen, 49 E. 68th St. (628-0700).

JOHN BREKKE/POLLY CASSEL—Expressionistic glass vessels with layers of images/Painted furniture; through 3/28. Kaplan Modern, 969 Madison Ave. (535-2407).

CHANG DAI-CHIEN—Paintings of landscapes and figures, and studies of fish, trees, and insects; through 5/2. Wender, 3 E. 80th St. (734-3460).

MICHAEL DAVID—Small abstract paintings in wax and watercolor over Indian miniatures; through 3/26. Knoedler, 19 E. 70th St. (794-0550).

GARY GOLDSTEIN/JENNY OKUN—Works made with mass circulation books/Architectural sculpture and photographs. Through 3/28. Urdang, 23 E. 74th St. (288-7004).

GEORGE GROSZ—Watercolors and drawings from the 1920s; through 4/30. Soufer, 1015 Madison Ave. (628-3225).

GRACE HARTIGAN—Abstract Expressionist paintings and works on paper from the early 1960s; through 4/1. Friedman, 980 Madison Ave. (472-1527).

PETER HEINEMANN—Self-portraits in oil on canvas that depict the artist in a variety of poses; through 4/11. Schlesinger, 24 E. 73rd St. (734-3600).

JORGE IMMENDORF—Paintings from the 1970s with vibrant cartoon-like images and captions, in a series titled "I Wanted to be An Artist"; through 4/18. Werner, 21 E. 67th St. (988-1623).

KONSTANTIN KAKANIAS—Drawings of Greek temples and ruins in flood and in flames; through 4/10. Stubbs, 153 E. 70th St. (772-3120), Mon.–Sat. 10–6.

MIKE KANE/DIANE ZAUGRA—Photo-realist still-life paintings/Realist landscapes. Through 3/28. Cudahy's, 170 E. 75th St. (879-2405).

MAN RAY/MERET OPPENHEIM—Paintings and works on paper by both; through 3/27. Kent, 47 E. 63rd St. (980-9696).

MARK MENNIN—Carved stone sculptures; through 4/4. Kouros, 23 E. 73rd St. (288-5888).

THEODORE ROSZAK—Constructions executed between 1931 and 1947 that reflect the influence of Constructivism and Surrealism; through 4/11. Hirschl & Adler, 21 E. 70th St. (535-8810).

DAVID SALLE—Recent drawings; 3/24–4/25. Gagosian, 980 Madison Ave. (744-2313).

RICHARD SERRA—New drawings, sketchbooks, and etchings that relate to "Afangar," his largest sculpture to date, installed in March 1990 on Videy, a small deserted island near Reykjavik, Iceland; 3/20–4/25. Marks, 1018 Madison Ave. (861-9455).

DAVID SIMPSON—Recent minimalist paintings in which pigments are used to create optical nuances, by a Bay Area artist; through 3/28. Ralph, 43 E. 78th St. (288-5222).

ESTEBAN VICENTE—Abstract collages from the early 1980s to the present; through 3/28. Berry-Hill, 11 E. 70th St. (744-2300).

LUDWIG VON HOFMANN—Drawings, watercolors, pastels, and prints by this German artist (1861–1945) that show his transition from Art Nouveau to abstraction; through 4/4. Shepherd, 21 E. 84th St. (861-4050).

ROBERT WHITE—Recent sculpture and watercolors; through 3/28. Graham Modern, 1014 Madison Ave. (535-5767).

CHRISTOPHER WILMARTH—Fourteen sculptures from 1968 to 1987; through 3/28. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

ALBERT YORK—Landscape paintings from 1963 to the present; 3/24–4/18. Davis & Langdale, 231 E. 60th St. (838-0333).

57th Street Area

NICHOLAS AFRICANO/MARIANNE EIGENHEER—Recent large-scale narrative works on handmade paper and sculpture in metal and glass/Abstract works on paper. Through 3/21. Solomon, 724 Fifth Ave. (757-7777).

BROOKS ANDERSON—Paintings of the coastlines of Oregon and Washington State; through 3/21. Schmidt-Bingham, 41 W. 57th St. (888-1122).

WALTER ANDERSON/ARTHUR DOVE—Watercolors that portray the natural world by both; through 4/30. Ross, 50 W. 57th St. (307-0400).

PAT ANDREA—Recent paintings in which images of women, men, animals, and architecture float across the picture plane in surrealistic juxtapositions of scale; through 3/21. Baldacci-Daverio, 41 E. 57th St. (826-4210).

GIOVANNI ANSELMO—New work; through 4/4. Goodman, 24 W. 57th St. (977-7160), Mon.–Sat. 10–6.

GEORG BASELITZ—Recent paintings; 3/20–4/18. Pace, 32 E. 57th St. (421-3292).

HUBERT BRANDL—Recent abstract paintings with densely layered fields of color, by an Austrian artist who lives in Vienna; through 3/28. Tilton, 24 W. 57th St. (247-7480).

THEOPHILUS BROWN—New multi-figure paintings using male and female nudes in idealized settings; through 4/3. Tatistcheff, 50 W. 57th St. (664-0907).

PAUL CADMUS—Satirical paintings and drawings from the 1930s to the present; through 4/18. Midtown, 745 Fifth Ave. (758-1900).

SAINT CLAIR CEMIN—Recent sculpture; through 4/4. Miller, 41 E. 57th St. (980-5454).

LUCILLE CORCOS—Paintings of landscapes and cityscapes by this artist who illustrated covers of *Vanity Fair, Vogue,* and *Connoisseur* in the early 1930s; through 4/7. Babcock, 724 Fifth Ave. (767-1852).

JOSEPH CORNELL—Box constructions; through 4/4. Cavaliero/Navarra, 41 E. 57th St. (223-2828).

CRASH—New paintings that incorporate street imagery; through 3/28. Janis, 110 W. 57th St. (586-0110), Mon.–Sat. 10–5:30.

GREGORY GILLESPIE—Self-portraits from 1969 to 1991; through 3/21. Forum, 745 Fifth Ave. (355-4545).

MICHAEL GOLDBERG—Recent abstract paintings; through 4/18. McCoy, 41 E. 57th St. (319-1996).

LAURA GRISI—Conceptual works from the 1970s to the 1990s; through 3/28. Haime, 41 E. 57th St. (888-3550).

MARSDEN HARTLEY—Paintings and works on paper from the 1920s, when he was living in Europe and beginning to experiment with the Modernist style that would characterize his mature works; 3/19–4/25. Babcock, 724 Fifth Ave. (767-1852).

JULIE HEFFERNAN—Paintings of landscapes and still lifes derived from Old Master sources; through 4/18. Littlejohn/Sternau, 41 E. 57th St. (980-2323).

EDWARD LANING—Realist paintings by this artist (1906–81) who studied with Thomas Hart Benton and John Sloan and was a member of the Fourteenth Street School; 3/21–4/18. Kennedy, 40 W. 57th St. (541-9600).

TERENCE LA NOUE—Paintings that explore totemic motifs, on unstretched, irregularly-shaped canvases; through 3/28. Emmerich, 41 E. 57th St. (752-0124).

DONALD LIPSKI—New sculpture; through 4/11. Lelong, 20 W. 57th St. (315-0470).

ANTONI LLENA—Recent paintings and sculpture; through 4/4. Prats, 24 W. 57th St. (315-3681).

ANDRE MASSON/CLAUDE CAHUN—Collages and drawings from the 1950s and 1960s/Vintage photographs and photomontages by this French surrealist. Through 4/11. Zabriskie, 724 Fifth Ave. (307-7430).

ROBERT MOSKOWITZ—New paintings and works on paper; through 3/21. Blum Helman, 20 W. 57th St. (245-2888).

ALBERT PALEY—Recent furniture incorporating hand-forged steel, wood, and stone; through 3/28. Joseph, 745 Fifth Ave. (751-5500).

LEIGH PALMER—Paintings of Hudson River Valley landscapes and interiors; through 3/28. French, 24 W. 57th St. (247-2457).

VINCENT PEPI—Abstract Expressionist paintings from the 1950s and 60s; through 4/8. Deutsch, 29 W. 57th St. (754-6660).

ANNE POOR—Paintings and drawings; through 4/4. Dintenfass, 50 W. 57th St. (581-2268).

BRUCE PORTER—Recent abstract paintings; through 4/2. De Nagy, 41 W. 57th St. (421-3780).

NINA POSNANSKY—Colorful still-life compositions painted in a naive, folk-art style; through 3/21. Gallery 84, 50 W. 57th St. (581-6000).

ARNULF RAINER—Recent paintings from his "Crosses" and "Hand and Finger Paintings" series; through 3/28. Ulysses, 41 E. 57th St. (754-4666).

LUDWIG SANDER—Abstract paintings and works on paper from the 1930s through the 1970s; through 4/4. ACA, 41 E. 57th St. (644-8306).

PETER SAUL—Four recent large-scale paintings with heroic themes such as "Custer's Last Stand," "The Alamo," and "The Last Judgement"; through 3/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

BILLY SULLIVAN—Recent paintings, including still lifes, portraits of his friends, and New York City scenes; through 3/28. Fischbach, 24 W. 57th St. (759-2345).

VIVIAN TORRENCE/ROALD HOFFMANN—Collages by Torrence paired with essays and poems by Hoffmann, at the New York Academy of Sciences, 2 E. 63rd St. (838-0230), through 4/15, and at Drake, 50 W. 57th St. (582-5930), through 3/28.

TABITHA VEVERS/WILLIAM KIENBUSCH—Small-scale narrative paintings with elaborate frames/Small works on paper from the 1970s. Through 3/31. Kraushaar, 724 Fifth Ave. (307-5730).

SoHo and TriBeCa

VIVIAN ABRAMS—An installation of drawings, assemblages, and paintings on the theme of electricity; 3/24–4/14. Coup De Grace, 579 Broadway (431-5799).

MAC ADAMS—New sculpture; through 3/28. Gibson, 568 Broadway (925-1192).

NICK AGID—Small bronze objects created from molds, in a series titled "Brazen Aphorisms"; through 3/31. Cutler, 164 Mercer St. (219-1577).

POLLY APFELBAUM—Works that question traditional gender associations by dealing with such things as decorating, sewing, beading, and other "women's work"; through 4/11. Lipton, 67 Prince St. (925-7170).

DENNIS BALK—A conceptual work that establishes a narrative within the gallery space, using abstract shapes, statuary, and napkins and hotel hand towels with text and schematic renderings; through 3/28. American Fine Arts Co., 40 Wooster St. (941-0401).

LEX BRAES—Heavily-layered figurative paintings by a Scottish artist; through 4/18. Rosenberg, 115 Wooster St. (431-4838).

JAMES LEE BYARS—An installation titled "The Thinking Field" that comprises one hundred white marble spheres placed along the perimeter of an imaginary ellipse; through 4/25. Boone, 417 W. Broadway (431-1818).

MARY CARLSON—New work; through 4/11. Protetch, 560 Broadway (966-5454).

DALE CHIHULY—New works in glass from his "Floats" series; through 3/21. Cowles, 420 W. Broadway (925-3500).

COLETTE—Multi-media works that pay homage to the artist's muses; through 3/28. Rempire, 121 Greene St. (979-1111).

MAUREEN CONNOR—New installations using video and sound; 3/20–4/18. Van Eck, 420 W. Broadway (219-0717).

BRUCE CUNNINGHAM/MARILYN GREENBERG—Geometric abstract paintings/Recent drawings that combine geometric and organic forms. Through 3/28. Zarre, 154 Wooster St. (353-3456).

JOHN CURRIN—Paintings of older women; 3/21–5/2. Rosen, 130 Prince St. (941-0203).

MARC DENNIS—Paintings in which images of "nature morte" are set against mural-like backgrounds; through 3/28. Bustamante, 560 Broadway (226-2108).

RICHARD DIEBENKORN—Prints from 1981–91; through 4/18. Crown Point Press, 568 Broadway (226-5476).

JIRI GEORG DOKOUPIL—New paintings; through 4/11. Shafrazi, 130 Prince St. (274-9300).

WILLIE DOHERTY—Works that challenge mainstream and journalistic depictions of Northern Ireland, using large-scale photographs with superimposed text; through 4/25. Cugliani, 40 Wooster St. (966-9006).

BRIGITTE ENGLER—Paintings on panel and works on paper that explore the tension between chaotic and rational structures; through 4/5. Anderson, 63 Thompson St. (431-8547).

TONY FITZPATRICK/OUATTARA—Paintings that deal with American popular culture, with cryptic messages scrawled on their surfaces/An installation of pastels incorporating symbols that originate from his native Ivory Coast. Through 4/11. Baghoomian, 555 Broadway (941-1410).

HAMISH FULTON/BRUNO JAKOB—Wall works, photographs, and drawings based on the artist's 125 mile walk in England in December 1991/"Invisible Paintings." Through 3/21. Weber, 142 Greene St. (966-6115).

GIUSEPPE GALLO—Six large-scale paintings that combine delicate figurative imagery and abstract elements and sculpture cast in silver and bronze; through 3/28. Sperone Westwater, 142 Greene St. (431-3685).

MICHAEL GITLIN—Recent sculpture; through 3/28. Stark, 594 Broadway (925-4484).

LAURA GRISI—Conceptual works from "The Mirrored Series"; through 3/28. Castelli, 420 W. Broadway (431-5160).

BURT HASEN/MARK GIBIAN—Recent paintings that represent a series of abstract maps or "mindscapes"/Abstract sculpture in steel and glass; 3/21–4/25. Shapolsky, 99 Spring St. (334-9755).

CLINTON HILL—Constructions, handmade paper assemblages, and furniture; through 4/11. Pearl, 420 W. Broadway (966-5506).

GERALD HORN—New wall paintings and freestanding works; through 3/29. Morrison, 59 Thompson St. (274-9059).

WILL INSLEY/MARY CARLSON—"Wall Fragment" drawings, paintings, and photo-montages dating from 1966 to the present; through 4/4/Sculptures that outline the shape of the human body, made from piles of plastic, latex, paper, and cloth that have been sewn together. Through 4/11. Protetch, 560 Broadway (966-5454).

DAVID JEFFREY—Abstract drawings and paintings from the past four years, executed in crushed and pulverized charcoal and acrylic resins; through 3/21. Jamison Thomas, 588 Broadway (925-1055).

RICHARD JOLLEY/FRANCIS PAVY—Recent glass and bronze sculptures influenced by Japanese temple figures/Large-scale expressionistic paintings that combine images of archetypal symbols and ordinary objects. Through 4/4. Roger, 136 Prince St. (966-4016).

MARION KENYON JONES—Small-scale abstract constructions executed on wood and paper; through 3/25. Dannenberg, 484 Broome St. (219-0140).

RICHARD KALINA—New abstract paintings executed over grids; through 3/28. Brown, 23 Watts St. (219-1060).

BARBARA KASSEL—Paintings of South African landscapes in oil on masonite; through 4/4. Davidson, 415 W. Broadway (925-5300).

ELLSWORTH KELLY—Four "Angle" works from 1964–66, each of which comprises two connected panels set at a ninety-degree angle, with one panel placed upright and the other on the floor; through 3/28. Cooper, 155 Wooster St. (674-0766).

YEONG-GILL KIM—Recent paintings that juxtapose images from the artist's childhood memories with images of Korean historical events. Through 4/4. Yi, 249 Centre St. (334-5189).

MARCIA GYGLI KING—New paintings; 3/19–4/18. Katzen, 475 Broome St. (966-4469).

MARTIN KIPPENBERGER—New sculpture that incorporates a variety of media and techniques; through 4/4. Metro Pictures, 150 Greene St. (925-8335).

RON KLEEMANN/ERNEST RUCKLE—Recent photo-realist paintings/Five triptychs and three single paintings that depict thousands of figures of different nationalities crowded together. Through 3/28. Meisel, 141 Prince St. (677-1340).

ROSEMARIE KOCZY—New drawings by this Outsider artist; through 3/25. Kind, 136 Greene St. (925-1200).

KOMAR & MELAMID—Recent multi-media "Searstyle" installations and paintings and related works based on the Psalms; through 3/28. Feldman, 31 Mercer St. (226-3232).

CARTER KUSTERA—A multi-media installation that investigates the family as a dysfunctioning unit; through 3/28. Baer, 476 Broome St. (431-4774).

SANDRA LERNER—New abstract paintings; through 4/11. Kelly, 591 Broadway (226-1660).

ALFRED LESLIE—Fourteen drawings executed between 1965–68; through 3/28. Flynn, 113 Crosby St. (966-0426).

MARGRIT LEWCZUK—Recent paintings with symbolic imagery; through 4/15. Auchincloss, 558 Broadway (966-7753).

LOUIS LO MONACO/DEREK BERNSTEIN—Abstract paintings with grids/Oil paintings on copper plates; 3/24–4/18. Condeso/Lawler, 76 Greene St. (219-1283).

JIM LUTES/MIKE HILL—Gestural abstract paintings/Plaster portrait busts and stamps of historical figures. Through 4/18. Bitter-Larkin, 597 Broadway (219-0150).

DAVID MACH—Human and animal heads made from matchsticks; through 4/4. Toll, 146 Greene St. (431-1788).

BERNARD MAISNER—New paintings and illuminated books and pages; 3/19–4/18. Cavin Morris, 560 Broadway (226-3768).

MARISOL—Sculptures and paintings of Emperor Hirohito and Empress Nagako of Japan; through 3/26. Tenri, 575 Broadway (925-8500).

CHRIS MARTIN—Recent paintings; through 3/28. Good, 532 Broadway (941-8066).

WALTER MARTIN/KATHY GROVE—New works with a freak show theme, in a series titled "A Journey from This World to the Next"/New photographs, light boxes, and etchings based on masterworks of the 20th century; 3/19–4/18. P.P.O.W., 532 Broadway (941-8642).

VICTOR MATTHEWS—New pastels, monotypes, and paintings; through 4/25. Portico, 139 Spring St. (941-1444).

CLAUDIA MATZKO—Wall and floor sculptures that make use of the grid structure; through 4/4. Klagsbrun, 51 Greene St. (925-5157).

JOHN MCCRACKEN—Recent sculptures; through 4/4. Sonnabend, 420 W. Broadway (966-6160).

GERHARD MERZ—An installation that combines elements of painting, sculpture, and architecture; through 3/28. Gladstone, 99 Greene St. (431-3334).

HUGH MESIBOV—Prints, paintings, and drawings from the 1930s and 1940s, including rare carborundum prints; through 3/28. Sragow, 67–73 Spring St. (219-1793).

MARK METCALF/DAVID AHLSTED—Paintings of Brooklyn cityscapes/Small paintings and works on paper that depict imaginary industrial cityscapes. Through 4/8. Perlow, 560 Broadway (941-1220).

JOHN L. MOORE—Abstract paintings and drawings with configurations of ellipse shapes; through 3/28. M-13, 72 Greene St. (925-3007).

JOSEPH NECHVATAL—His "Tombeaux" sculptures in xerox collage on wood, plus recent photographic works and paintings; through 4/4. Alexander, 59 Wooster St. (925-4338).

MAURIZIO PELLEGRIN—Recent assemblages of objects from popular culture; through 3/21. Shainman, 560 Broadway (966-3866).

JUDY PFAFF/URSULA VON RYDINGSVARD—A collaborative installation; through 3/21. The Cultural Space, 336 Canal St. (966-6988).

PETER PLAGENS—Recent abstract paintings and works on paper; through 4/1. Hoffman, 429 W. Broadway (966-6676).

SCOTT RICHTER—New sculpture; through 3/28. Marcus, 578 Broadway (226-3200).

ANDREI ROITER—Paintings, objects, and drawings that use everyday occurrences as subject matter; through 4/29. Koury, 89 Greene St. (334-5155).

KAREN ROTH—Paintings based on the textures and colors of disintegrating building facades; through 3/31. Weiss, 68 Laight St. (925-7313), Thu.–Sat. 12–6.

SALVATORE SCARPITTA—Works from the past year; through 3/28. Nosei, 100 Prince St. (431-9253).

SEAN SCULLY—Paintings, drawings, and etchings; through 4/11. Alexander Editions, 476 Broome St. (925-2070).

RICHARD SERRA—Recent drawings; 3/21–4/25. Pace, 142 Greene St. (421-3292).

JOEL SHAPIRO—Sculpture from 1972–79; through 4/11. Cooper, 149 Wooster St. (674-0766).

ARTHUR SIMMS—Sculptures that are a synthesis of Jamaican and American culture, constructed from wood, hemp, and found objects; through 3/21. Briet, 558 Broadway (334-0433).

HUNT SLONEM—Paintings of exotic birds in ambiguous exterior/interior space; through 3/21. Helander, 415 W. Broadway (966-9797).

REBECCA SMITH/PETER BELLAMY—Aluminum and plaster sculptures that evoke referential associations based on their size and shape/Photographs of artists from his book "The Artist Project, Portraits of the Real Art World/New York Artists." Through 3/28. LedisFlam, 584 Broadway (925-2806).

HARRY STERNBERG—Etchings, lithographs, and serigraphs from the late 1920s to the late 1930s; through 3/21. Teller, 568 Broadway (941-7335).

JONATHAN TALBOT—Small-scale collages with visual and literary references; through 3/28. Gimpel/Weitzenhoffer, 415 W. Broadway (925-6090).

AL TAYLOR—Recent sculptures and drawings that combine abstraction and scatological humor; through 4/11. Nolan, 560 Broadway (925-6190).

CURT THOMAS—Geometric abstract paintings constructed of multiple panels; through 4/4. Arena, 128 Wooster St. (226-1420).

ANDREW TOPOLSKI—Works on paper that refer to architecture, nuclear equations, and ecology; through 3/30. Wimmer, 560 Broadway (274-0274).

MARY ANN UNGER—Large-scale figurative sculptures in Hydrocal over welded steel armatures; through 4/4. Klarfeld Perry, 472 Broome St. (941-0303).

THEODORE WADDELL—Paintings that incorporate images of the artist's life in Montana; through 3/21. Steinbaum, 132 Greene St. (431-4224).

MEGAN WILLIAMS—An installation and works on paper;

through 4/11. Lee, 588 Broadway (966-2676).

KEVIN WIXTED—Recent paintings and works on paper; 3/19–4/18. Beitzel, 102 Prince St. (219-2863).

Other

RODOLPHE BRESDIN/ODILON REDON—Prints, drawings, and two etched copperplates/Prints and illustrated books. Through 5/9. Grolier Club, 47 E. 60th St. (838-6690).

CATALINA PARRA—Installations and works on paper from the past ten years that deal with contemporary political, economic, and social issues; through 4/4. Lehman College, 250 Bedford Park Blvd. West, Bronx (960-8211).

MARY TRAYNOR—Recent sculpture; through 4/5. Herron Test-Site, 93 N. 1st St., Williamsburg, Brooklyn (718-782-7681).

GROUP SHOWS

Madison Avenue and Vicinity

HIRSCHL & ADLER—21 E. 70th St. (535-8810). Color prints by American artists, from 1890–1960; through 4/11.

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0400). "Women With a Concern," with works by Buchanan, Crowhurst, Meadow, Sheehan; mixed media-installation by Kabuya Bowens; through 3/28.

SPANIERMAN—50 E. 78th St. (879-7085). "In Praise of Women: Images of Leisure and Independence," with works by Benson, Cassatt, Chase, Davies, Weir, others; "The Eight and Their Circle," with works by Bellows, Glackens, Henri, Marsh, Sloan, others; through 3/28.

STONE—48 E. 86th St. (988-6870). Fetish objects from primitive and contemporary cultures; through 3/30.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Intimately-scaled sculpture by Archipenko, Flannagan, Moore, Nadelman, Picasso, Saint Gaudens, Storrs, others; through 4/18.

57th Street Area

ADLER—41 E. 57th St. (308-0511). Drawings, books, periodicals, and ceramics by Italian Futurists, in collaboration with Ex Libris, New York; through 4/5.

BARON/BOISANTE—50 W. 57th St. (581-9191). Works by Baechler, Byron, Vital; through 4/18.

DEL RE—41 E. 57th St. (688-7019). Paintings by Fontana, Kline, Magritte, Rauschenberg, others; through 4/4.

HEIDENBERG—50 W. 57th St. (586-3808). Works by Chadwick, Chia, Moore, Paladino, Picasso, others; through 4/5.

KRUGIER—41 E. 57th St. (755-7288). Works by 19th- and 20th-century European and American artists, including Bonnard, Calder, Giacometti, Klee, Miro, Picasso, Tapies, others; through 5/15.

MARLBOROUGH—40 W. 57th St. (541-4900). Works on paper by Abakanowicz, Auerbach, Desiderio, Grooms, Katz, Oulton, Welliver, others; through 3/28.

PAINEWEBBER—1285 Ave. of the Americas (713-2885). "Ancient Faces: The Mask in Modern Mexico"; through 4/3.

SHEEHAN—41 E. 57th St. (888-4220). Portfolios of prints by Deacon, Judd, Marden, Ryman, Winters, Wool, others; through 5/31.

WASHBURN—41 E. 57th St. (753-0546). "Plane Truths," with works by Bolotowsky, Diller, Holtzman, Hyde, Mason, McLaughlin, Reinhardt, Stout; through 3/28.

SoHo and TriBeCa

A/C PROJECT ROOM—580 Broadway (226-7271). "The Fetish of Knowledge," with works by Cohen, Graham, Piper, Spector, Silas, others; through 3/25.

ALTERNATIVE MUSEUM—594 Broadway (966-4444). Works by Diggs, Knecht, Sances; through 4/18.

ART IN GENERAL—79 Walker St. (219-0473). "Morphologic," with works by Bundarin, Fishman, Huang, Parlato, Rosewater, others; installations by Byard, Fernandez, Lababdie, Tomney, Wadsworth; through 4/18.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Good Revolution," an exhibition of books from Franklin Furnace's international book archive, selected by Richard Prince; through 5/29.

FRANKLIN PARRASCH—584 Broadway (925-7090). "The Endowed Chair," with chairs and images of chairs by Adkins, Benton, Castle, Doner, Lichtenstein, Oppenheim, Rauschenberg, Samaras, others; through 4/18.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). "Childhood: Imitation and Perception," with works by Borsuk, Broadbent, Croak, Dodd, Huang, Pozzi, Rose, others; through 3/29.

HUMPHREY—594 Broadway (226-5360). Found objects, assemblages, and constructions by Abrams, Arai, Dolberg, Fay, Garcia, Palaia, others; 3/18–5/2.

KASMIN—580 Broadway (219-3219). Watercolors and drawings for a railway in Africa that was never built; through 3/31.

LE CAPELLAINE—252 Lafayette St. (431-3914). Works by Albertini, Connor, Minter, Nechvatal, Stone, others; through 4/11.

PARRASCH—584 Broadway (925-7090). "The Endowed Chair," with works by Atkins, Benton, Castle, Christo, Doner, Lichtenstein, Samaras, Warhol, others; through 4/18.

SERMAS—19 Greene St. (431-5743). Abstract paintings by DiGiorgio, Hitch, Sermas, Stiglich; through 4/4.

SHAPOLSKY—99 Spring St. (334-9755). "The Prevailing Fifties," with works by Abbott, Barrer, Dehner, Johnson, Jagger, Muller, Thomas, others; 3/21–4/25.

STAEMPFLI—415 W. Broadway (941-7100). "Metal and Stone," with works by Bauermeister, Corbero, Gatch, Kaish, Kubach-Wilmsen, Nagare, Robzen, Sekine; through 4/4.

STAIB—8 Greene St. (941-5977). Works in various media by Dill, Feintuch, Grostein, Kaczynski, Paris, Touyarb, Wilke; 3/19–4/18.

STENDHAL—622-626 Broadway (505-1201). A collaborative painting using the Absolut vodka bottle as a motif, by Avital, English, Tompkins, Yerman; through 4/12.

THE DRAWING CENTER—35 Wooster St. (219-2166). "Darkness Visible," with works by Beyer, Burns, Coe, Panter, Pitt, Wailgum, Williams; through 4/1.

THEODORE—580 Broadway (274-8260). Paintings and sculpture by Levine, Long, Phillips, Risley; through 3/28.

THORP—103 Prince St. (431-6880). Paintings by Doyle, Hawkins, Young; through 3/28.

TRENKMANN—189 Lafayette St. (274-8273). Works by Hamilton, Hardinger, Hitch; through 4/4.

TRIBECA 148—148b Duane St. (406-4073). Installations that comprise multiple sculptural elements, by Blake, Hastanan, Linnemann, Long, Morelli, Rapp, Ross; through 4/10.

WALLS—156 Wooster St. (982-9800). Paintings on the theme of the four seasons by Abrons and Sharpe; works on paper from the series "Lexicon" by Rankin; through 4/1.

WOOSTER GARDENS—40 Wooster St. (941-6210). "Healing," with works by Drozdik, Faust, Ireland, Moffet, Shaw, Gonzalez Torres, Warren, others; through 4/25.

Other

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—633 W. 155th St. (368-5900). "Academy-Institute Invitational Exhibition of Painting & Sculpture," with works by Berthot, Burkhardt, Goodman, Haas, King, Mangold, Plimack Mangold, Otterson, Welliver, others; through 3/29.

CITY UNIVERSITY OF NEW YORK—Research Foundation, 79 Fifth Ave., third floor (886-2912). "12 Printmakers," with works by Fish, Feldman, Lederman, O'Connor, Ross, Trakis, Romano, others; through 6/30.

GREENWICH HOUSE POTTERY—16 Jones St. (242-4106). "A Vase for Flowers," with ceramic vase forms by Arbuckle, Bowes, Heroux, Ostrom, Woodman, others; through 3/27.

ILLUSTRATION—330 E. 11th St. (979-1014). "What's So Funny," with works by Bartalos, Greenblat, Neubecker, Panter, Seibold, Vellekoop, others; through 4/5.

INTAR—420 W. 42nd St. (695-6134). "The Migrations of Meaning: Part II," with works by Lusane, Saar, Suárez; 3/18–5/1.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West, Brooklyn (781-875-4031). "The Enduring Thread/El Hilo Perpetuo," with works by Elizondo, Garcia, Palacios; through 4/11.

WHITE COLUMNS—154 Christopher St. (924-4212). Works by Ramirez-Jonas and Wilson; "White Room Program," with works by emerging and underknown artists; 3/20–4/18.

PHOTOGRAPHY

ALICE AUSTIN—An exhibition celebrating the 125th anniversary of her birth, with Austen's photographs of her friends and family on Staten Island in the late 1800s; 3/24–5/22. Arsenal, Fifth Ave. and 64th St. (360-1309).

SANDRA BAKER—Photographs of New York; through 4/25. Neikrug, 224 E. 68th St. (288-7741).

EDOUARD DENIS BALDUS/SUZANNE OPTON—Salt prints from 1855–56 depicting the French rail line linking Boulogne and Paris and the 1856 floods at Lyon and Avignon/Photographs of the Oakland-Berkeley hills following the fire last October. Through 3/28. Lowinsky, 575 Broadway (226-5440).

MANUEL ALVAREZ BRAVO/STEPHEN BRIGIDI—Platinum and palladium prints from 1930 to 1990/Photographs of the frescoes of angels on the walls of Pompeii with accompanying text by Robert Bly. Through 4/11. Witkin, 415 W. Broadway (925-5510).

NANCY BURSON—Recent portraits taken with the Diana camera; through 4/18. Baum, 588 Broadway (219-9854).

LYNN BUTLER—Photographs of Sleepy Hollow taken on horseback and of Coney Island's boardwalk and amusement park; through 3/28. Nikon House, 620 Fifth Ave. (586-3909).

WILLIAM CHRISTENBERRY/VICTOR SCHRAGER—Photographs of buildings in Alabama and sculptures that are literal interpretations of buildings/Still-life compositions, portraits, and landscapes on platinum paper. Through 3/28. Pace/MacGill, 32 E. 57th St. (759-7999).

DAVID DORAN/JANET KERR—Photographs of landscapes in California and New Hampshire/Hand-colored photographs of the landscape near her home in the Dordogne Valley in France. Through 3/27. Camera Club of New York, 853 Broadway (260-7077), Mon.–Fri. 1–5.

DON FARBER—Photographs that document Tibetan Buddhist life; through 4/11. Mokotoff, 584 Broadway (941-1901).

DONNA FERRATO—Photographs that investigate domestic violence in America; through 4/11. Aperture, 20 E. 23rd St. (505-5555).

FRENCH EMBASSY—972 Fifth Ave. (439-1400). "Through the Lenses of Three French Photographers," with works by Alberge, Frapier, Sadoun; through 3/27.

PETER HUJAR—Portraits of animals taken in the 1970s and early 1980s; through 4/4. Danziger, 415 W. Broadway (226-0056).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 4/10: "A Moment Before: Jews in the Soviet Union, Photographs by Frederic Brenner." Through 4/10: "About Face: Photographic Portraits from the Permanent Collection, 1900–1991."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "Motion and Document, Sequence and Time: Eadweard Muybridge and Contemporary American Photography"; through 4/26.

RALPH EUGENE MEATYARD—A portfolio of photographs of Thomas Merton taken at the trappist monastery where he lived; through 3/28. Center for Book Arts, 626 Broadway (460-9768).

RAY METZKER/WILLIAM EGGLESTON—Recent black-and-white landscapes taken in southern France during the autumn of 1989/Color photographs from 1967–72 that reveal the quirky and the ironic in the traditional southern landscape. Through 4/4. Miller, 138 Spring St. (226-1220).

HANS NAMUTH—A memorial exhibit of photographs; through 3/28. Castelli, 578 Broadway (431-4279).

NATIONAL ARTS CLUB—15 Gramercy Park South (475-3424). "Something's Out There: Danger in Contemporary Photography," with works by Bursin, Charlesworth, Goldin, Nagatani, Skoglund, Witkin, others; through 3/28.

RICE—325 W. 11th St. (366-6660). "Flesh & Stones," with photographs by Davis, Gentl, Goldman, Jones, Sinclair, Szoka, Turner; through 4/26.

HENRY HOLMES SMITH—Experimental vintage photographs and modern color dye transfer prints from 1931–86; through 4/18. Greenberg, 120 Wooster St. (334-0010).

THE SPANISH INSTITUTE—684 Park Ave. (628-0420. "The Spanish Vision: Contempary Art Photography, 1970–1990," with works by Aparicio, Cuallado, Fontcuberta, Minguez, Munoz, Torrens, Vielba, others; through 4/17.

DEBORAH TURBEVILLE—Portraits of women in their environments in Guatemala and Mexico; through 3/21. Staley-Wise, 560 Broadway (966-6223).

SEAGRAM—800 Third Ave. (572-7000), Mon.–Fri. 9–5. Small photographs from the 1890s through 1978, by Evans, Hine, Josephson, Struss, Thorne-Thomsen, others; through 5/22.

SHIKANOSUKE YAGAKI—Photographs of Kyoto from the 1930s; through 4/25. Houk Friedman, 1094 Madison Ave. (628-5300).

PERFORMANCE

LA MAMA—74A E. 4th St. (254-6468). 3/23 at 8: Judith Sloan and Nydia Mata in "Politically Speaking, It's Very Personal/Personally Speaking, It's Very Political." $12.

P.S. 122—150 First Ave. (477-5288). 3/19–22, 3/26–29 at 8: Diane Torr in "Ready Aye Ready." $12.

THE CULTURAL SPACE—336 Canal St. (966-6988). 3/19–21 at 8: The First World in "Zygmunt." $10.

WHITNEY MUSEUM AT PHILIP MORRIS—120 Park Ave. (878-2453). 3/18 at 7:30: Matt Heckert in "Horse on Lava" and Hans Moravec in "The Universal Robot." Free.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 8/2: "Dale Chihuly's 'Niijima Floats.' " Through 4/19: "African Improvisation: Textiles from The Indianapolis Museum of Art." Through 4/19: "Site-Specific Installation by Sam Gilliam." Through 9/30: "Robert Kushner's Changing 'Seasons.' "

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 6/28: "The Cosmic Dancer: Shiva Nataraja."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 5/10: "Zarina: House With Four Walls." Through 5/10: "Liliana Porter: Fragments of the Journey."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 5/3: "Grand Lobby Installation: The New Merengue." Through 12/13/92: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 6/7: "Constructed Sculpture in Wood."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 6/21: "Joseph Beuys: Arena, 1970–72." Through 5/31: "Brice Marden—Cold Mountain." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. Through 4/12: "Designing Utopia: The Art of William Morris and His Circle." Through 4/19: "Jacob Lawrence: The Early Decades, 1935–1950."

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St. (431-0233). Tue.–Fri. 11 a.m.–4, Sun. 10 a.m.–4. Free. Through 11/30/92: "Meddling With Peddling: The Pushcart Wars." Through 11/30/92: "One Third of a Nation: Photographs by Arnold Eagle."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 3/22: "John Singer Sargent's Alpine Sketchbook: A Young Artist's Perspective." Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture."Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 5/17: "American Rococo, 1750–1775: Elegance in Ornament." Through 5/3: "Barbizon." Through 6/14: "William M. Harnett." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 4/26: "17th-Century Dutch Drawings from The Maida and George Abrams Collection." Through 4/26: "17th-Century Book Production in the Low Countries." Through 4/26: "Selections from the Permanent Collections."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 5/6: "Woven for Warmth: Coverlets from the Collection of the Museum of American Folk Art." Through 5/10: "Santos de Palo: The Household Saints of Puerto Rico."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 3/24: "Richard Serra: Afangar Icelandic Series." Through 3/24: "For 25 Years: Gemini G.E.L." Through 3/29: "Lighting from the Sixties and Seventies." Through 4/7: "Gay Block: Rescuers of the Holocaust." Through 3/23: "Frank Gehry: New Furniture Prototypes." Through 4/7: "The William S. Paley Collection." Through 5/5: "Allegories of Modernism: Contemporary Drawing."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater." Through 5/17: "Remember the Children: Daniel's Story." Through 3/29: "Harvey Wang's New York." Through 7/26: "Adriaan Lubbers in New York."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5 (free Tue. 5–8). $2.50, seniors and students $2. Through 5/3: "167th Annual Exhibition."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 4/19: "1 + 1 + 1: Works by Alfredo Jaar." Through 4/19: "My Spirit: Works by Jeffry Mitchell."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 4/5: "While They Fought: The Home Front in New York City." Through 6/28: "Building City Hall: Competition, Construction, and Context."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 5/2: "Recent Acquisitions: Photography." 3/20–9/12: "Walt Whitman: In Life or Death Forever." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 4/25: "Fool's Fire by Julie Taymor." Through 5/23: "Body and Soul: The Alvin Ailey American Dance Theater."

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 4/5: "Sites of Intolerance," with works by Bender, Fend, Geimar, Gilliam, Karrenberg, Silverman, Owen; "The 1992 Studio Artists' Exhibition: Encounters with Diversity."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 4/12: "Ik-Joong Kang: 3 x 3." Through 3/29: "Art Beyond Sight." Through 4/12: "Sarah Charlesworth: Special Project." Through 4/12: "Focus on the Figure: Paintings by Henrietta Mantooth and Willy Lenski."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

SOUTH STREET SEAPORT MUSEUM—Fulton St. between South and Water Sts. (669-9400). Daily 10 a.m.–5. $6, seniors $5, children $3. Through 3/22: "A Mariner's Fancy: The Whaleman's Art of Scrimshaw." Through 3/22: "Herman Melville's Picture Gallery."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 6/7/92: "Africa and the Diaspora: Selections from the Permanent Collection."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. 5; students and seniors $3. "Calder's Circus." . . . Through 4/19: "William Wegman." Through 5/10: "Terry Winters." Through 5/17: "Paul Strand." 3/19–6/21: "Joan Mitchell: Pastels." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 4/18: "Alison Saar: Slow Boat." Through 6/20: "Judith Shea: Monuments and Statues." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 5/1: "The Stieglitz Circle."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next auction on 3/31.

DOYLE—175 E. 87th St. (427-2730). Next auction on 3/25.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 3/21 at 10:15 a.m. and 2: "Art Nouveau and Art Deco." On view from 3/14.

MUSIC AND DANCE

COMPILED BY EVGENIA PERETZ

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, March 18

LONDON PHILHARMONIC ORCHESTRA, Franz Welser-Moest conductor; featuring violinist Young Uck Kim. Schubert's *Rosamunde* Overture, D. 797; Mendelssohn's Violin Concerto in E Minor, Op. 64; Brahms's Symphony No. 2 in D, Op. 73. Avery Fisher Hall at 8. $16–$32.

MARIA BACHMANN, violinist; with pianist Jon Klibonoff. Tartini/Kreisler's Sonata in G Minor, "Devil's Trill"; Sebastian Currier's *Entanglement;* Kreisler's *Caprice Viennois;* others. Weill Recital Hall at 8. $10.

BEAUX ARTS TRIO—Pianist Menahem Pressler, violinist Isidore Cohen, cellist Peter Wiley. All-Mozart program: Trios in: G, K. 496; B-flat, K. 254; E, K. 542. Alice Tully Hall at 8. $22.

"MONK, BUD, AND BIRD"—Pianist Michael Weiss, saxaphonist Charles McPherson, trumpeter Tom Harrell, bassist John Webber, drummer George Fludas perform works of Thelonious Monk, Bud Powell, and Charlie Parker. Merkin Concert Hall at 8. $10.

VISTULA STRING QUARTET—Works by Haydn, Mozart, Beethoven. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

MUSIC FOR HARP—Juilliard students' performance. Alice Tully Hall at 1. Free.

ASCENSION MUSIC CHORUS AND ORCHESTRA, Dennis Keene conductor. Bach's *St. John Passion.* Church of the Ascension, Fifth Ave. and 10th St. (254-8553), at 8. $15.

Thursday, March 19

LONDON PHILHARMONIC, Franz Wesler-Moest conductor. All-Beethoven program: Symphony No. 6 in F, Op. 68; Symphony No. 5 in C Minor, Op. 67. Carnegie Hall at 8. Sold out.

HARRY CONNICK JR., pianist-singer. The Paramount at 8. $27.50–$42.50.

OLEG VOLKOV, pianist (N.Y. debut). Haydn's Sonata No. 38 in F, Hob. XVI/23; Beethoven's Twelve Variations on a Russian Dance in A; Prokofiev's *Sarcasms,* Op. 17; Scriabin's Six Preludes, Ops. 11 and 16; Shostakovich's Sonata No. 1, Op. 12; Rachmaninov's Four Preludes, Op. 23. Alice Tully Hall at 8. $10–$15.

NEW YORK CHAMBER SYMPHONY OF THE 92nd ST.Y—With conductor-violinist Pinchas Zukerman. Bach's Sinfonia for Double Orchestra No. 3 in D, Op. 18; Bach's Sinfonia No. 2 in E-flat, Op. 9; Bach's Sinfonia in B-flat; Vivaldi's *The Four Seasons.* 92nd St. Y at 8. $35.

"BACH'S BIRTHDAY CONCERT"—Featuring harpsichordist Andrew de Masi. Third Street Music Settlement, 235 E. 11th St. (777-3240), at 7:30. Free.

ANDREW BOLOTOWSKY, flutist/**CHRIS WASHBURNE,** trombonist; with bassoonist Johnny Reinhard, others. Microtonal music. St. Paul's Chapel, Broadway and Fulton St. (602-0704), at 8. $10.

BERENICE LIPSON-GRUZEN, pianist. "Concert with Comment." Works by Beethoven, Debussy, Chopin, others. St. Paul's Chapel, Broadway and Fulton St. (602-0704), at noon. $20.

BARGEMUSIC—Violinist Theodore Arm, pianist Phillip Bush, violist Paul Coletti, cellist Daniel Gaisford. Mozart's Piano Quartet in E-flat, K. 493; Schumann's *Marchenbilder* for Viola and Piano, Op. 113; Rzewski's No. 3 from Four Pieces for Piano; Schumann's Piano Quartet in E-flat, Op. 47. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, March 20

BLANCHE D'HARCOURT, pianist/**MARTHE KELLER,** actress. "Words and Music," a 19th-Century German melodrama. Musical works by Kienzl, Nietzsche, Schneider, Schubert, Schumann, Strauss, Wagner; with texts by Eichendorff, Goethe, Hebbel, Pratobevera, Ruckert, Uhland. Weill Recital Hall at 8. $15.

HARRY CONNICK JR.—See 3/19.

BRUCE BRUBAKER, pianist. Mozart's Sonata in E-flat, K. 282; Chopin's Prelude in C-sharp Minor, Op. 45; Chopin's Polonaise-Fantaisie in A-flat, Op. 61; Wagner's *Arrival at the Black Swan;* Wagner's *Album Leaf for the Frau Betty Schott;* Beethoven's Sonata No. 2 in D Minor, Op. 31, "Tempest." Metropolitan Museum at 7. $5.

JUILLIARD COMPOSERS—Members of the Juilliard Orchestra perform works by student composers. Alice Tully Hall at 8. Free; tickets required.

TOSHIKO AKIYOSHI JAZZ ORCHESTRA—Big band and jazz/gospel fusion. Town Hall at 8. $18.

VICTORIA VON ARX, pianist. Brahms's Quartet in C Minor. Also, works by Beethoven, Granados, Ravel. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free

CATHERINE JAUNIAUX, vocalist; with drum-machine player Ikue Mori, cellist Tom Cora. Roulette, West Broadway and White St. (219-8242), at 9. $7.

ANDY ASELMO—The vocalist sings songs from the thirties and forties in a benefit for the The Singers Forum. The Singers Forum, 31 W. 21st St. (366-0541) at 8. $50.

PETE ROSE, recorder player/**DEBORAH MIRABAI ROTHROCK,** vocalist; with percussionist Glen Velez, guitarist Ken Rubenstein, others. Microtonal music. St. Paul's Chapel, Broadway and Fulton St. (602-0704), at 8. $10.

Saturday, March 21

MOSCOW PHILHARMONIC, Mark Ermler conductor; featuring violinist Maxim Vengerov. Prokofiev's Violin Concerto No. 1 in D, Op. 19; Rimsky-Korsakov's Overture to *Legend of the Invisible City of Kitezh;* excerpts from Tchaikovsky's *The Nutcracker.* Carnegie Hall at 8. $13–$60.

KEVORK MARDIROSSIAN, violinist; with pianist Lee Phillips. Handel's Sonata in D for Violin and Piano; Prokofiev's Sonata in F Minor, Op. 80; Gomitas's *The Crane;* Khachatourian's *Lullaby;* Brahms's Sonata in D Minor, Op. 108. Weill Recital Hall at 8:30. $15.

IRENE JACOB, recitante; featuring tenor John Aler; with Orchestra of St. Luke; Gregg Smith Singers, Robert Craft conductor. The actress performs in: Stravinsky's *Persephone;* Debussy's *Chansons de Bilitis.* Also, Stravinsky's *Zvezdoliki;* Beethoven's Symphony No. 1 in C, Op. 21. Alice Tully Hall at 8. $15–$30.

IRENA MILKEVICIUTE, soprano/**VACLOVAS DAUNORAS,** bass; with pianist Robertas Bekionis. Beethoven's "In Questa Tomba Oscura"; Schubert's "Der Tod und das Madchen." Also, works by Strauss, Rachmaninov, Tchaikovsky, Verdi, Bellini, Liszt. Weill Recital Hall at 5:30. Sold out.

TWENTIETH-CENTURY ROMANIAN CHAMBER ORCHESTRA—Featuring pianists Lory Wallfisch, Julien Musafia, others. Works by Dinu Ghezzo, George Enescu, Arminius Cassvan, Anatol Vieru, Dinu Lipatti. Weill Recital Hall at 2. $25.

PHILHARMONIA VIRTUOSI, Richard Kapp conductor; with guitarist Eliot Fisk. Ravel's *Pavane for a Dead Princess;* Francaix's Concerto for Guitar and Strings; Rodrigo's *Concierto de Aranjuez;* Bizet's Symphonie in C. Metropolitan Museum at 7. Sold out.

NEW YORK CHAMBER SYMPHONY OF THE 92nd ST. Y—See 3/19.

HARRY CONNICK JR.—See 3/19.

"THE WELLFLEET WHALE"—The theatrical cantata, composed by David Bruce Goldberg and based on a poem by Stanley Kunitz, will be performed by the Cantabile Chamber Chorale and Orchestra, Rebecca Scott conductor; with baritone Leon Albert Williams. Other Goldberg/Kunitz works. Florence Gould Hall, 55 E. 59th St. (355-6160), at 8. $18.

MEISHO TOSHA, composer-flutist; with saxophonist Anthony Braxton, others. N.Y. premieres of three Japanese jazz/contemporary works. Asia Society, Park Ave. and 70th St. (517-ASIA), at 5. $12.

SYLVAIN AND THE MAINTENANCE CREW EQUINOX WORLD BEAT, Sylvain Leroux conductor-flutist. Afro-Canadian world-beat jazz. New York Open Center, 83 Spring St. (219-3739), at 8:30. $10.

ECLECTIX CONCERT—Featuring saxophonist-composer Jane Ira Bloom and her duo; with the Saturday Brass Quintet. Works by Beth Anderson, others. CAMI Hall, 165 W. 57th St. (718-729-7785), at 8. $8.50.

ROBERT EEN, cellist-vocalist; with accordian player Carter Burwell, bagpipe player Wayne Hankin, others. A mixture of classical, traditional, folk. Roulette, Broadway and White St. (219-8242), at 9. $7.

JUILLIARD SCHOOL STUDENTS—Mozart minuets for piano. Avery Fisher Hall at 3. $6.

BLOOMINGDALE CHAMBER ORCHESTRA, David Briski conductor; featuring violinist Eric Grossman. Bizet's Symphony in C; Charles Ives's *Unanswered Question.* Broadway Presbyterian Church, Broadway and 114th St. (663-6021), at 7:30. Free.

S.E.M. ENSEMBLE—Diana Meckley's *The Evolving Artifact;* others. The Willow Place Auditorium, 26 Willow Place, Brooklyn Heights (718-243-0964), at 8. $8.

Sunday, March 22

MOSCOW PHILHARMONIC, Jansug Kakhidze conductor; with pianist Yefim Bronfman. Weber's Overture to *Oberon;* Rachmaninov's Piano Concerto No. 2; Shostakovich's Symphony No. 10. Avery Fisher Hall at 3. Sold out.

AMERICAN SYMPHONY ORCHESTRA—With conductor Leon Botstein, pianist Todd Crow. Dvorak's *A Hero's Song, Symphonic Poem,* Op. 111; d'Albert's Piano Concerto No. 2 in E, Op. 12; Hans Rott's Symphony in E. Carnegie Hall at 3. $6–$40.

NEW YORK GAY MEN'S CHORUS, Gary Miller conductor. A tribute to Leonard Bernstein. Carnegie Hall at 8. $10–$50.

MERIDIAN STRING QUARTET—With saxophonist Michael Migliore. Premiere of Manny Albam's String Quintet for Saxophone and String Quartet; Haydn's String Quartet No. 4 in D, Op. 20; Schumann's String Quartet No. 1 in A Minor, Op. 40. Weill Recital Hall at 5:30. $6, $12.

AN DIE MUSIK—Pianist Constance Emmerich, oboist Gerald Reuter, violinist Andrew Dawes, violist Richard Brice, others. Haydn's Quintet in G; Beethoven's Trio in C Minor for Strings; Knussen's Cantata for Oboe and Strings; Brahms's Quartet in C Minor for Piano and Strings. Merkin Concert Hall at 4. $7.50.

BION TSANG, cellist; with pianist Richard Bishop. Works by Graziani, de Falla, Brahms, Hindemith, Ezra Laderman (premiere). Alice Tully Hall at 2:30. $15.

"LYRICS AND LYRICISTS"—Featuring pianist-conductor Peter Howard. Works of Jerome Kern. 92nd St. Y at 2:30 and 8. $30.

OMEGA ENSEMBLE, Doris Konig conductor-pianist; featuring clarinetist Jean Kopperud, violinist Frank Almond, others. Premiere of a jazz work by Finckel. Also, works by Mozart, Ravel. Fifth Avenue Presbyterian Church, 7 W. 55th St. (362-2723), at 2. $10.

CENTRAL CITY CHORUS, Charles Pilling conductor. Britten's *The Company of Heaven;* Vaughan Williams's *Benedicite*. Central Presbyterian Church, Park Ave. and 64th St. (838-0808), at 7. $10.

"NEW AMERICAN WORKS"—Soprano Amy Burton, baritone Patrick Mason, pianist Michael Barrett, others perform works by James Sellars, John Musto, others. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 5. $15.

NORTH/SOUTH CONSONANCE ENSEMBLE, Max Lifchitz conductor. Darius Milhaud's *The Creation of the World;* Gilberto Mendes's *Ulysses.* Also, works by Jody Rockmaker, Jeffrey Hass. Christ and St. Stephen's Church, 120 W. 60th St. (787-0517), at 3. $8.

FREDERICK GRIMES, organist. All-Bach program. Holy Trinity Lutheran Church, Central Park West and 65th St. (877-6815), at 5. Free.

LISA JOY SITJAR, pianist. Works by Schumann, Beethoven, Ravel, Chopin. Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

KEISHA ST. JOAN, jazz song stylist. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 5: free; at 7: $5.

BARGEMUSIC—See 3/19. Today at 4. $18.

Monday, March 23

"LYRICS AND LYRICISTS"—See 3/22. Today at 2 and 8. Matinee: $30; evening: sold out.

KALAN DUO—Violist Gilad Karni, pianist Itamar Golan. Works by Brahms, Bach, Hindemith. St. Paul's Chapel, Broadway and Fulton St. (602-0704), at noon. $2.

HARRY CONNICK JR.—See 3/19.

LARK STRING QUARTET—With pianist Samuel Sanders. Haydn's String Quartet No. 5, Op. 64; Shostakovich's String Quartet No. 8, Op. 110; Schumann's Piano Quintet, Op. 44. Walter Reade Theater, Lincoln Center, 165 W. 65th St. (721-6500), at 7:30. $15.

TORSTEN DE WINKEL, guitarist-composer/**CLEMENS HERBERT,** drummer-keyboardist-composer. Jazz and world music. Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $10.

NEW YORK GRAND OPERA SINGERS, Vincent La Selva conductor. Arias, duets, quartets from Italian and French operas. Mark Goodson Theater, 2 Columbus Circle (245-1257), at 12:30. Free.

Tuesday, March 24

MAURIZIO POLLINI, pianist. Nono's *Sofferte Onde Serene* for Piano and Tape; Debussy's Six Etudes, Book II; Beethoven's Sonata No. 4 in E-flat; Beethoven's Sonata No. 30 in E. Carnegie Hall at 8. $13–$60.

TCHAIKOVSKY CHAMBER ORCHESTRA, Lazar Grosman conductor; with pianist Ignat Solzhenitsyn. Works by Mozart, Schnittke, Shostakovich. Alice Tully Hall at 8. $15, $20.

"STAY'N OUT PROGRAM"—A benefit concert featuring violinist James Craseck, singers Neva Rae Powers, Deborah Grow. Tartini's Sonata in G Minor, "Devil's Trill"; Vivaldi's Spring Concerto; Kroll's *Banjo and Fiddle;* others. Weill Recital Hall at 8. $75.

VAGRAM SARADJIAN, cellist; with pianist Nina Kogan, violinist Rouben Saradjian. Works by Haydn, Beethoven, Faure, Debussy, others. Steinway Hall, 109 W. 57th St. (369-3911), at 7. $50 with dinner.

AN DIE MUSIK—See 3/22. Works by Mozart, Haydn, Beethoven. Tonight at 6. $7.50.

HARRY CONNICK JR.—See 3/19.

AVIVA PLAYERS—Featuring baritone Lawrence Chelsi, singer-composer Mira J. Spektor, others. Works by Idabelle Firestone, others. Kosciusco Foundation, 15 E. 65th St. (362-2277), at 8. $8.

WEST END PLAYERS—With pianist Henry Shapiro, violinist Masako Yanagita, others. Works by Schumann, Hindemith, Brahms. New School Auditorium, 66 W. 12th St. (741-5667), at 8. $4.

VICTORIA DRAPE, harpist. Works by Bach. St. Bartholomew's Church, 109 E. 50th St. (751-1616), at 6. $5.

ESSENTIAL MUSIC—Premiere of Robert Ashley's *Trios: White on White.* Also, works by Dary John Mizelle, Kyle Gann, John Kennedy, others. Washington Square Church, 135 W. 4th St. (569-9250), at 8. $10.

TIMOTHY SMITH, organist. Works of Dupre, Widor, Durufle. Trinity Church, Broadway and Wall St. (602-0873), at 5:30. $2.

DAVID BYRNE AND RICHARD THOMPSON—Solo performances to benefit the St. Ann Center for Restoration and the Arts. St. Ann's Church, 157 Montague St., Brooklyn Heights (718-834-8794), at 7:30. Concert only: $40; with dinner and dancing: $150–$1,000.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.–Thur. $19–$125; Fri., Sat. $20–$125. 3/16 at 6:30 (note time): *Parsifal,* Levine conducting; Meier, Jerusalem, Weikl, Mazura, Moll. 3/17 at 8: Verdi's *Rigoletto,* Santi conducting; Mims, Leech, Lormi, White, Courtney. 3/18 at 8: Mozart's *Le Nozze di Figaro,* Levine conducting; Schuman, Upshaw, Von Stade, Hampson, Furlanetto. 3/19 at 7 (note time): Verdi's *Don Carlo,* Samuel Cristler conducting (debut); Millo, Terentieva (debut), Beccaria, Chernov, Ramey. 3/20 at 6:30 (note time): *Parsifal;* same as 3/16. 3/21 at 1:30: *Le Nozze di Figaro;* same as 3/18. 3/21 at 8: *Rigoletto;* same as 3/17 except Quilico for Lormi. 3/23 at 7 (note time): *Don Carlo,* Levine conducting; Terentieva, Sylvester, Chernov, Ramey, Koptchak. 3/24 at 6:30 (note time): *Parsifal*; same as 3/16.

St. Petersburg National Opera

NEW YORK STATE THEATER—Through 4/5. Tickets: $20–$70. 3/17 at 7:30: Mussorgsky's *Boris Gudonov,* Stanislav Gaudassinsky conducting. 3/18 at 8: Rimsky-Korsakov's *Le Coq d'Or,* Gaudassinsky conducting. 3/19, 3/20 at 8: Tchaikovsky's *Pique Dame,* Gaudassinsky conducting. 3/21 at 1:30, 8: *Boris Gudonov.* 3/22 at 1:30, 7:30: *Le Coq d'Or.* 3/24 at 8: *Pique Dame.*

Other

AMATO OPERA THEATRE—Through 4/5. Anthony Amato, director. Verdi's *La Forza del Destino.* 3/21 at 7:30; 3/22 at 2:30. 319 Bowery (228-8200). $15.

CENTER FOR CONTEMPORARY OPERA—Mark Blitzstein and Leonard Lehrman's *Tales of Malaumud.* University Theater, NYU, 35 W. 4th St. (279-4200). 3/19 at 8; 3/21 at 3. $15, $20.

MEASURED BREATHS THEATRE COMPANY, Robert Press artistic director; Roberto Pace conductor. Lully's *Amadis.* Gene Frankel Theatre, 24 Bond St. (334-8402). 3/20–3/22 at 8. $15.

PARIS OPERA-COMIQUE, William Christie conductor. Lully's *Atys.* Brooklyn Academy of Music Opera House, 30 Lafayette Ave., Brooklyn (718-636-4129). 3/18, 3/20, 3/21 at 7. 3/22 at 2. $20–$65.

REPETORIO ESPAGNOL, Pablo Zinger conductor; with director Rene Buch. Moreno Torroba's *Luisa Fernanda.* Gramercy Arts Theatre, 138 E. 27th St. (889-2850). 3/21 at 8; 3/22 at 3. $20.

DANCE

Feld Ballets/NY

JOYCE THEATER—Through 3/22. Tickets: $28. 3/17 at 8: *Love Song Waltzes; Savage Glance; Wolfgang Strategies.* 3/18 at 8: *Ion; Evoe; Love Song Waltzes; Wolfgang Strategies.* 3/19 at 8: *Contra Pose; Skara Brae; Wolfgang Strategies.* 3/20 at 8: *Ah Scarlatti; Clave; To the Naked Eye; Endsong.* 3/21 at 8: *Clave; To the Naked Eye; Love Song Waltzes; The Jig Is Up.* 3/22 at 2: *Contra Pose; Ion; Charmed Lives; Skara Brae.* 3/22 at 7:30: *Clave; Evoe; Endsong; Wolfgang Strategies.*

Carlota Santana Spanish Dance

JOYCE THEATER—3/24–3/29. Tickets: $20. 3/24 at 8: Premiere of *El Encuentro De Dos Mundos; Quebrantos; Las Raices de Almeria; Tablao Flamenco.*

Merce Cunningham Dance Company

CITY CENTER—Through 3/29. Tickets: $15–$35. 3/17 at 7:30: *Beach Birds* (N.Y. premiere); *Neighbors; Trackers.* 3/18 at 8: *Exchange; Native Green; Loosestrife* (N.Y. premiere). 3/19 at 8: *Neighbors; Channels/Inserts; Loosestrife.* 3/20 at 8: *August Pace; Beach Birds; Trackers.* 3/21 at 2: *Neighbors; Inventions; August Pace.* 3/21 at 8: *Inventions; Channels/Inserts; Loosestrife.* 3/22 at 3: *Exchange; Beach Birds; August Pace.* 3/24 at 8: *Inventions; Change of Address* (N.Y. premiere); *Trackers.*

Other

DEBRA WANNER, choreographer-dancer. *She Stories; Two Figures; Forever After; Circumstances for Great Accidents.* Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 3/19–3/21 at 8; 3/22 at 3. $12.

KAYE THOMAS DANCE COMPANY—Thomas's *Swan Street; Linda's Friend.* Pace Downtown Theatre, 1 Pace Plaza (346-1715). 3/20, 3/21 at 8; 3/22 at 3. $12.

KEITH GLASSMAN—The choreographer's company performs *Backfield.* Dia Center for the Arts, 155 Mercer St. (255-7968). 3/19, 3/20 at 8:30. $10.

MOVIN' SPIRITS DANCE THEATER—Marlies Yearby's work in progress, *Buckin' the Blues;* with music by Yekk Muzic. Continental Atrium, 180 Maiden Lane, two blocks south of the seaport. 3/18 at 12:15. Free.

MUNA TSENG, choreographer-dancer/**PHILL NIBLOCK,** video artist. A collaborative performance of dance, music, video, and slides. St. Mark's Church, Second Ave. and 10th St. (529-2318). 3/19–3/22 at 8:30. $10.

PEGGY SPINA TAP COMPANY—With composer-pianist Joel Forrester. Four tap performances. Spina Loft, 115 Prince St. (674-8885). 3/21 at 8. $13.

RISA JAROSLOW AND DANCERS—Featuring dancers David Dinolfo, Juli Greenberg, others. *The Ties That Bind.* University Settlement, 184 Eldridge St. (674-9120). 3/20, 3/21 at 8; 3/22 at 3. $10.

BROOKLYN DANCE THEATER—June Lewis's *Chansons d'Amour;* Darrell Barnett's *A Day in the Life of...;* Emily Hahn's *Points in Space.* Also, two premieres by Michael Newman and Margaret Plaza. Gershwin Theater, Brooklyn Center for the Performing Arts, Brooklyn College, one block west of the junction of Flatbush and Nostrand Aves. (434-1900). 3/18 at 12:30; 3/20, 3/21 at 8; 3/22 at 2. $5.

WOODPECKERS—Tap. Works from repetoire. Woodpecker Tap Dance Center, 170 Mercer St. (219-8284). 3/20, 3/21 at 8. $15.

ELISE LONG—The choreographer-dancer performs her original solo dances. St. Ann's Parish Hall, 157 Montague St., Brooklyn (718-857-5158). 3/21 at 8. $8.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

ARQUA—281 Church St., at White St. (334-1888). Casual. Italian-Veneto. Spcls: grilled sea scallops, gnocchi with fresh herbs and light tomato, braised rabbit with fresh herbs, garlic and white wine. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30.Private parties for 15–150. **(E)** **AE, TM.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–5. Private parties for 20–80. Closed Sat. **(E)** **AE, CB, DC, MC, TM, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: lemon grass and honey glazed duck from the rotisserie with wild rice polenta and golden raisin sauce, wood grilled lamb chops with hummus cakes and black-olive and tomato relish, cazuella of codfish with roasted shallots and tomato broth under a horseradish crust. Res. sug. L Tue.–Fri. noon–3. Br Sat. noon–3, Sun. noon–7. D Tue.–Sat. 6–10:30. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled tuna or mahi mahi, baby-back lamb chops, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D daily 5–11:30. Private parties for 100. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spcls: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 4 a.m. Private parties for 50–200. Dancing Fri.–Sat. after 11. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

AFGHAN VILLAGE—5 St. Mark's Pl. (979-6453). Casual. Afghan. Spcls: kebabs, naringe palow, chicken curry. L and D daily 1–11:30. **(I)** **AE, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GARIBALDI—7 Washington Place (260-3066). Casual. Italian. Spcls: spaghettini tutto mare, pollo Argentina, zuppa di pesce al peperoncino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE.**

GAYLORD—87 First Ave., bet. 5th–6th Sts. (529-7990). Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon–midnight. **(I)** **AE, MC, TM, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M)** **AE.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas, prix fixe chili and micro brewery beer tasting. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROCCO'S—181 Thompson St., bet. Bleecker and Houston Sts. (677-0590). Casual. Italian. Spcls: veal chop, zuppa di pesce, spaghetti al pesto. Res. sug. L and D daily noon–11:30. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: lobster combination, veal funghetto, linguine buccaniera. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE IGUANA—235 Park Ave. So., at 19th St. (529-4770). Casual. Tex-Mex/grill. Spcls: char-broiled swordfish steak, giant shrimp, fajitas, special 'kidz' menu. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–3:30. D daily 5–12:30 a.m. Private parties for 25–500. D.J. nightly. **(M)** **AE, CB, DC, MC, TM, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Jazz Mon.–Fri. from 5:30, Sat.–Sun. from 9:30. **(I–M)** **AE, CB, DC, MC, TM, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019/684-9132). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open for L and D daily 10:30 a.m.–11. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

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LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; pan roasted venison with sundried cranberry sauce and yellow corn spoonbread; red pepper crusted tuna steak with mango salsa, red swiss chard and southwestern fries. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

23RD STREET BAR & GRILL—158 E. 23rd St. (533-8877). Casual. Continental. Spcls: broiled salmon steak meuniere, prime rib of beef au jus, fettuccine alfredo. Res. sug. for 6 or more. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–midnight. Private parties for 65–70. **(M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight, Sun. 5–9:30. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BENVENUTI—162 W. 36th St. (736-0178). Casual. Northern Italian. Spcls: pasta with seafood sauce, veal chop capreciozo, snapper mariciaro. Res. sug. L and D Mon.–Fri. 11:30 a.m.–10. Private parties for 90. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

J.J. APPLEBAUM'S DELI CO.—431 Seventh Ave., at 33rd St. (563-6200). Casual. Kosher-style deli. Spcls: pastrami sandwich, cornbeef sandwich, blintzes. Open B, L and D 8:30 a.m.–8. **(I)** **AE.**

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Tue.–Fri. noon–3. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Strolling guitarist. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, TM, V.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M–E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC, TM.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m. Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FITZERS—687 Lexington Ave., bet. 56th–57th Sts., in the Fitzpartick Hotel (355-0100). Casual. Continental-Irish. Spcls: Irish lamb stew, fillet of steak Baltimore, Dublin Bay prawns. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 7:30 a.m.–11 a.m. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–10:30. Private parties for 40. **(M)** **AE, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

HOBEAU'S—882 First Ave., bet. 49th–50th Sts. (421-2888). Casual. American. Spcls: lobsters, prime rib, 16-oz. sirloin steak. Res. sug. L and Br. Mon.–Sat. 11:30 a.m.–4, Sun. noon–4. D daily 4–3 a.m. Private parties for 40. **(M)** **AE, DC, MC, TM, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JOYCE'S—948 Second Ave., bet. 50th–51st St. (759-6780; -6781). Dress opt. American. Spcls: prime ribs of beef, 4-lb. lobster, fresh seafood. Res. sug. Open daily noon–3 a.m. Private party room for 20. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat. 6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.–Fri. noon–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar,"vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: riccotta raviolis with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon rissotto. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Baltimore crabcakes, pan-seared rib-eye steak, roasted cod with herb lemon butter. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Dancing Thu.–Sat. from 8. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

BEN BENSON'S STEAK HOUSE—123 W. 52nd St. (581-8888). Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thu. 4–11, Fri.–Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Pre-fixe D. Private parties for 30–150. Free D parking from 5:30. **(M)** **AE, DC, MC, TM, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American.

Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: wild mushroom raviolis topped with fresh parmesan "au gratin", salmon "antibose" on a bed of artichokes and wild mushrooms, roasted duck breast with black currant sauce and potato crepes. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30. Free D parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SIAM INN TOO—854 Eighth Ave., bet. 51st–52nd Sts. (757-3520). Casual. Thai. Spcls: salmon with green curry, Bangkok duck, pla lad prig. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Fri. 5–11:30, Sat. 4–11:45, Sun. 4–11. **(I–M)** **AE, CB, DC.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, TM, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon quesadilla; pacific sturgeon with jalapeno pasta, chayote, whitefish roe and green chili broth; grilled muscovy duck with wild rice-corn fritters, achiote oil and cranberry relish. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. French-Californian. Spcls: pan-seared salmon with carrots, zucchini, and spinach; grilled swordfish steak with mixed field greens and tomato caper compote; barbecued leg of rabbit with orzo and broccoli. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Pre-fixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Dress opt. Italian-continental. Spcls: risotto alla Cleopatra, sella di vitello aromatizzata (for 2), Florida red snapper con finocchio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(E) Cafe:** Open daily noon–midnight. **(M)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass marinière on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

VEGETARIAN HEAVEN—304 W. 58th St. (956-4678). Casual. Chinese-Japanese-vegetarian. Spcls: steamed dumpling, vegetable rice noodles, vege squid sauteed with hot spicy sauce. Res. sug. L and D daily 11 a.m.–10:30. **V.**

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** **AE.**

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. Also **142 W. 44th St.** (354-4444). **(I-M)** **AE, CB, DC, MC, TM, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

CASALONE—1675 Third Ave., bet. 93rd–94th Sts. (369-1944/1948). Casual. Northern Italian. Spcls: polenta con ragu di funghi; insalata Casalone; black linguini with scallops, squid, shrimp and peppers in a light tomato sauce; 20 oz. Florentine steak cooked on woodburning grill. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M)** **AE, MC, TM, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

ISLAND—1305 Madison Ave., bet. 92nd–93rd Sts. (996-1200). Casual. Mediterranean. Spcls: malloreddus piccanti, tagliorini with shrimp and radicchio, lapin alla Catalane, bourride. Res. nec. L daily noon–3. D daily 6–midnight. **(M)** **AE.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rōti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30–10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. **(M)** **AE, DC, MC, V.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

NEW YORK BOAT YARD—1562 Second Ave., at 81st St. (879-6494). Casual. American-seafood. Spcls: baked seafood lasagna, grilled salmon with dill mustard sauce, sole florentine. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Wed. 4–11, Thu.–Sat. to midnight. **(M)** **AE, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10:45. Private parties for 30–80. Closed Sun. **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp risotto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m.,

Rembrandt
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RESTAURANTS

Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m. **(M)** **AE, DC, MC, V.**

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. Pre-theater D with seating 5:15–6:30. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L *Mon.–Fri. noon–4.* Br *Sat.–Sun. noon–4.* D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.—Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

EMPIRE GRILL—1889 Broadway, at 63rd St., in the Radisson Empire Hotel (262-2234). Casual. American. Spcls: pasta, grilled meats and fish. Res. sug. B daily 7 a.m.–11 a.m. Br Sat.–Sun. 11 a.m.–4. L Mon.– Fri. 11 a.m.–4. D daily 4–midnight. Pre-theater D Mon.–Sat. 5–7:30. **(M)** **AE, DC, MC, V.**

FUJIYAMA MAMA—467 Columbus Ave., bet. 82nd–83rd Sts. (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, batter-fried calamari. Res. sug. D only Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. **(M)** **AE.**

THE GINGER MAN—51 W. 64th St. (874-5100). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. **(M)** **AE, CB, DC, MC, V.**

POONA—128 W. 72nd St. (874-7420). Casual. Northern Indian. Spcls: biriani, lamb kurma, chicken makni, begun bhorta. Res. sug. L daily noon–4. D Mon.–Sat. 4–11:30, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, TM, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

FIORENTINO'S—313 Avenue U, bet. West St. and McDonald Ave. (718-372-1445). Casual. Italian. Spcls: linguini frutta di mare, veal rollatini mushroom marsala, lobster fra diavolo. No res. L and D Mon.–Thu. noon–10:15, Fri. to 11:15, Sat. to midnight, Sun. 1–10. Ent. Sat. **(I–M)** **AE.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

SHORT RIBS—9101 Third Ave. (718-745-0614). Casual. American. Spcls: baby back ribs, chicken seafood jambalaya, blackened Cajun fish. No res. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 4–midnight. Private parties for 75. Ent. Mon.–Wed., Fri.–Sat. **(M)** **AE, DC, MC, TM, V.**

QUEENS

LE TRIOMPHE—21-50 44th Drive, Long Island City (718-706-0033). Casual. French-provencale-Moroccan. Spcls: le jarret de veau, rouget au basilic et poivron rouges., supreme de volaille Marrakech. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Private parties for 40. Pianist Fri.–Sat. from 8–10. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

MING GARDEN—200 Garden City Plaza, Garden City (516 248-9790). Casual. Chinese. Spcls: sesame chicken, salt and pepper scallops, orange beef. Res. sug. L Mon.–Sat. noon–3. D daily 3–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

WOMEN'S HISTORY MONTH—The 92nd Street Y, 1395 Lexington Ave., presents feminists literary critics Sandra Gilbert and Susan Gubar, who take a contemporary look at **Whatever Happened to Snow White,** part of the series "About Women." On 3/24 at 8:15. $15; reserve (996-1100). . . .**Queens College** offers a panel discussion of **Critical Issues for Women in the '90s** on 3/18 from 12:30 to 2:30. At 63-30 Kissena Blvd., room 292 in Powdermaker Hall. Free (520-7238). . . .**The YWCA of New York,** 610 Lexington Ave., hosts an exhibition of four women artists in **Expressions of Ourselves: Women Artists with Disabilities,** 3/17–25, at the Elsa Mott Ives Gallery. Free (755-4500).

EXHIBITIONS AND SHOWS—The Tenth Annual Spring Crafts Market is 3/20–22 at Columbia University's Ferris Booth Hall, 115th St. and Broadway. Hours: Fri., 2–8 and Sat. and Sun., 11 a.m.—6. $4, $5 (866-2239). . . .**The New York Flower Show** celebrates the arrival of spring with **Discovery '92,** 3/14–22. Hours: weekdays, 10 a.m.–8, weekends, 10 a.m.–6, and benefit preview is 3/13. At Pier 92, 55th St. at the Hudson River. $4–$10 (757-0915). . . .**The United Nations** hosts **Caring for the Earth: Educating for a Sustainable Future,** 3/16–4/3. In the U.N.'s main lobby gallery, 46th St. and First Ave. Hours: 9 a.m.–4:45. Free (649-2377).

BENEFITS—The Juvenile Diabetes Foundation holds its **First Annual Spring Dance** on 3/24 at Country Club, 209 E. 85th St. From 6 to 10. All proceeds benefit diabetes research. $25, $30 (689-2860). . . .**The Queen of Angels Home-School Association** holds a benefit **Vendor Flea Market** on 3/22 in the Parish Ctr., at 44th St. and Skillman Ave. in Sunnyside, Queens. From 9 a.m. to 4. (718-786-2990). . . .**The National Society to Prevent Blindness** sponsors **Sight Casino Night** on 3/18, 6:30–10:30. At Tavern on the Green, Central Park W. and 67th St. $100; reserve (980-2020).

PERFORMANCES—The Ice Theatre of New York presents the final ice concert of the season on 3/18 at 1; rain date is 3/19. At Rockefeller Plaza. Free (505-7838). . . .**Bernie's Bar Mitzvah,** featuring a cast of 34, is a theatrical spoof of a Jewish boy's bar mitzvah (complete with an open bar, cocktail party, Kosher-style dinner, and dancing). Written and directed by Howard Perloff, it has an open-end engagement at the 24-Karat Club, 327 W. 44th St. Tues.–Sat. at 7; Sat. at 2; and Sun. at 1 and 6. $65 (Sat. matinee), $75, and $85 (Sat. at 7); reserve (800-231-8607).

LECTURES, DISCUSSIONS, AND READINGS—The Poetry Center of the 92nd Street Y, 1395 Lexington Ave., presents **The Tenth Muse II,** a series of readings by new poets, featuring **Grace Schulman** introducing **Marianne Boruch** (*A View From the Gazebo* and *Descendant*), **Nancy Esposito** (*Changing Hands*), and **Eamon Grennan** (*What Light There Is and Other Poems* and *As If It Matters*). On 3/23 at 8:15 ($6). **The Native American Literature Festival** is 3/24 at 8; includes **N. Scott Momaday** (*In the Presence of the Sun*), Chickasaw writer **Linda Hogan** (*Mean Spirit*), and Canadian writer **Thomas King** (*Medicine River*). $8 (415-5440). . . .**The Poetry Project,** St. Mark's Church, Second Ave. and 10th St., presents **Elaine Equi & John Yau** on 3/18 at 8; a lecture by Brad Gooch on **Frank O'Hara and His Muses** on 3/20 at 10:30; and **Spring Ulmer & India Hixon** on 3/23 at 8. $5 (674-0910). . . .**The Manhattan Theatre Club at City Center,** 131 W. 55th St., presents **Writing About Extreme Circumstances** on 3/23 at 8. **Gloria Emerson, Jean-Marie Simon,** and **Amy Wilentz** read. $8 (645-0905). . . .**La MaMa La Galleria,** 6 E. 1st St., presents **Charles Barkhuis** on 3/20 at 8 and a performance by Anita Velez Mitchell, **Improvs on Life,** on 3/21. Call for time; contributions accepted (505-2476). . . .**The New York Public Library** presents **W. Ann Reynolds** on 3/18 and **Ada Louise Huxtable,** architecture critic, on 3/24. Both at 6 in the Celeste Bartos Forum, Fifth Ave. and 42nd St. $5 (930-0571). . . .**The Academy of American Poets** presents poets **Nicholas Christopher** (*In the Year of the Comet*) and **Edward Hirsch** (*The Night Parade*). On 3/24 at Donnell Library Ctr., 20 W. 53rd St., at 6. Free (427-5665). . . .**The Writer's Voice** presents **Looking Back With Terror: Humorists From Spy Magazine;** features Henry Alford, Roy Blount Jr., E. Graydon Carter, Jim Collins, Ann Hodgman, Jamie Malanowski, Joe Queenan, and Paul Rudnick. On 3/19 at 8. At 160 Central Park W. $8 (875-4123). . . .**Nuyorican Poets Cafe,** 236 E. 3rd St., presents the following: **Night Emerald: Kenward Elmslie and Steven Taylor** at 7:30 ($6) and **Empire Loisaida Samba School** at 9:30 and 11 ($6) on 3/18; **Miguel Pinero's Nuyorican Nights** at 7:30 ($10) and **Pete Brainim** and the jazz group **Nakaya** at 10 and 11 ($6) on 3/19; **Miguel Pinero's Nuyorican Nights** at 7:30 ($10) and **Grand Slam,** with Dana Bryant, Maggie Estep, Reggie Lewis, and Tracie Morris, at 10 ($5) on 3/20; and **Miguel Pinero's Nuyorican Nights** at 7:30 ($10) and **Zane Massey and Umoja Funk** at 10 and 11 ($6) on 3/21. Call for more information (505-8183). . . .**The Municipal Art Society** presents **Thomas Boyle, Richard Fliegel, Soledad Santiago,** and **Marissa Piesman,** four genre mystery writers, on 3/22 at 2. At the Urban Center, 457 Madison Ave., at 51st St. $3; reserve (935-3960). . . .**Symphony Space,** 2537 Broadway at 95th St., presents **Selected Shorts,** with stories by Xam Wilson Cartier and Charles Johnson read by Hattie Winston, Charles Keating, and Gloria Foster. On 3/18 at 6:30. $11 (864-1414). . . .**Poets House,** 72 Spring St., presents **Sounding on Oral Traditions and Performance** with poet Jerome Rothenberg. On 3/23 at 7. $5 (431-7920). . . .**Women's Anti-Violence Committee** sponsors a discussion with lawyer Rachel Minter on **The Power of Sexual Harassment** on 3/19 at 6:30. At 15 W. 18th St. Free (807-0721).

TOURS

THE MEDICI OF NEW YORK—Silent Builders: The Goelet Family. 3/21 at 10:30 a.m. New York *Times* columnist Christopher Gray lectures on architectural patrons of the American Renaissance. Meet at the northwest corner of 16th St. and Fifth Ave. $10 (799-0520).

SHOE LEATHER WALKING TOURS—3/21 at 1, **A Literary and Historic Walking Tour of Gramercy Park.** Call for reservations and meeting place. $10 (679-7786).

URBAN EXPLORATIONS—3/21 from 1 to 4, **SoHo and the Cast Iron District,** a walk through boutiques, galleries, and lofts. $15; register (718-721-5254).

DEAD STARS REVISITED—3/21 from 1 to 3, **Manhattan West.** Relive the glory days of James Cagney, Marilyn Monroe, and Louis B. Mayer with film connoisseur Josh Rosen. $12. . . .3/21 at 3, **Crimebusting 101.** Learn the tricks of the trade of a modern day detective on a tour of the best spy spots in town. $5. Call the Events Specialty Exchange for meeting place and reservations. (518-4059).

CITYWALKS—Tours with John Wilson. 3/21 at 1, **The West Village.** Meet at the northwest corner of Seventh Ave. S. and Christopher St. . . .3/22 at 1, **Fifth Ave. from 42nd St. to the Plaza.** Meet on the southwest corner of Fifth Ave. and 42nd St. $12; reserve (989-2456).

BIG ONION WALKING TOURS—3/22 at 1, **Jewish East Side and Chinatown:** A tour through the historic Jewish settlement and the ever-expanding Asian community currently absorbing it. . . .3/22 at 11 a.m., **Civil War and Draft Riots,** a tour in Lower Manhattan of sites where some of the war's worst uprisings occured. $9; reserve (439-1090).

NEW YORK CITY CULTURAL WALKING TOURS—3/21, 28, 4/4, 11, 18, 25, **Manhattan's Four Sq. Walking Tour.** Alfred Pommer leads a tour from Union Sq. Park to Madison Sq. Park and Gramercy Sq. Park to Stuyvesant Sq. Park. Meet on the northeast corner of 14th St. and Broadway. $15 (979-2388).

ADVENTURE ON A SHOESTRING—3/21 at 2 in Manhattan and at 2:45 in Elmhurst, Queens, **Elmhurst: The City's Most Ethnically Diverse Neighborhood.** . . .3/22 at 3, **Turtle Bay: The East 40s.** $5; reserve (265-2663).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 3/22 from 11 a.m. to 3, **Edith Wharton's New York,** $17. . . .3/22 from 1 to 3:30, **Irish New York,** $20. . . .3/22 from 1 to 4, **Jewish Harlem,** $18.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 3/21, 28 at 6, **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . . 3/22 at 2: **Death Scenes of the Rich and Famous;** meet at 13 W. 54th. St., to see where some of New York's most gruesome murders have taken place. . . .3/21, 28 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .3/29 at 2: **Ghosts of Greenwich;** meet at the Washington Sq. Arch for a daylight ghost hunt of the Village. . . .3/22 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .3/22 at 2: **Ghosts of the Great White Way;** meet in front of the Algonquin Hotel, 59 W. 44th St., for a theatrical tour. . . .3/21 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfatherland. . . .3/22 at 2, **JFK—The Tour;** meet on the corner of Madison and 76th St.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. (718-291-6825). Most walks are 11:45 a.m.–3:45. 3/21, Bronx River, Crestwood, NY. 3/22, Marine Park, Brooklyn.

COMPILED BY KATE O'HARA

SPORTS

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$45. 3/19 at 7:30 vs. Milwaukee. 3/21 at 7:30 vs. Miami. 3/24 at 7:30 vs. Orlando. . . .New Jersey Nets, Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $10–$28. 3/17 at 7:30 vs. Chicago. 3/20 at 7:30 vs. Washington. 3/23 at 7:30 vs. Charlotte.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$45. 3/18 at 7:30 vs. Islanders. 3/22 at 7:30 vs. New Jersey. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. Next home game: 3/26 at 7:35 vs. San Jose. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N.J. (201-935-6050). $14–$24. 3/19 at 7:35 vs. Edmonton. 3/21 at 1:35 vs. Islanders. 3/24 at 7:35 vs. San Jose.

STEPS—The Rites of Spring 10K, 3/22 at 10 a.m. in Central Park. New York Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

THE KRAZY KRITTERS OF KRACKERVILLE FOREST—Meet Dwight, a non-fire-breathing dragon, and the characters he encounters like Three-Speed the monkey, Mimbo the elephant, Zaa-Zaa the dancing sheep, and a monster called Bugaboo; for ages 4 and up. Sat. at noon and 2; through 4/11. Westside Repertory Theatre, 252 W. 81st St. (874-7290). $5; adults $8; reserve.

PURIM SPECTACULAR—Celebrate the ancient Jewish holiday with a samba band, storytelling, Megillah reading, and a costume parade. 3/18 at 6. Ansche Chesed, 251 W. 100th St. (865-0600). $1.

HATTITUDE—Exhibit: Learn why people wear hats, their design and function, and try on a few for size. 3/19 through 5/18, on view 24 hours. Empire State Building Fifth Ave. Gallery, at 34th St. (736-3100). Free.

THE WAVE REVUE: MERMAIDS, WHALES AND SEAFARING TALES—A musical comedy performed by Caught in the Act; for ages 4–10. 3/21 at 1:30 and 3:30. Marble Hill Nursery School, Good Shepard Auditorium, 620 Isham St., Inwood (562-7055). $6.

CONCERTS FOR KIDS—Learn about Sephardic Jews in Israel through a storytelling, singing, and musical program; for ages 7 and up. 3/22 at 1. Elaine Kaufman Cultural Center, 129 W. 67th St. (362-8719). $10.

THE LAST PHOENIX—An evil alchemist captures the last Phoenix egg and plans to prevent the bird of fire from hatching; for ages 5–11. Sat. and Sun. at 1; through 3/29. Wings Theatre in the Archive, lower level, 154 Christopher St. (627-2961). $5; reserve.

BOOKS OF WONDER—**Meet the Author.** Donald Abbott will read from his book, *How the Wizard Came to Oz*; for ages 3–7. 3/21 at noon. 132 Seventh Ave. . .**Storytelling Sundays.** For ages 3–7. 3/22 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave., at 18th St. (989-3270). Free.

OPAL—Musical about the true story of a seven-year-old girl who is orphaned in a shipwreck and whose only escape in life is writing in her diary; for ages 7 and up. Wed.–Sat. at 8; matinees Wed. and Sat. at 2 and Sun. at 3. The Lamb's Theatre, 130 W. 44th St. (970-1780). $25.

AMAZING WORLDS OF WEATHER—Learn about thunderstorms, blizzards, tornados, and typhoons in a light show with special sound effects, narrated by NBC Weatherman Al Roker; for ages 7 and up. Mon.–Fri. at 1:30 and 3:30; Sat. at 11 a.m.*, 1, 2, 3, 4, and 5; Sun. hourly 1 to 5. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5. *except first Sat. of each month.

RETURN TO THE FORBIDDEN PLANET—A rock and roll musical where the audience goes on a space mission with mile-high beehived chicks who sing fifties songs; based loosely on Shakespeare's *Tempest*; for ages 10 and up. Warning: it's a two-and-a-half hour show, with one intermission. Tue.–Fri. at 8; Sat. at 6 and 10; Sun. at 2 and 6. Variety Arts Theatre, Third Ave. and 14th St. (239-6200). $31–38.50; reserve.

WEST END GATE—**Toot-A-Loo the Clown.** A show that combines magic, puppetry, song, and mime; for ages 4–10. 3/21 at 1. 2911 Broadway, bet. 113th and 114th Sts. (662-8830). $6; reserve.

JACK AND THE BEANSTALK—Presented by the Marionette Theater; for ages 2 and up. Sat. at noon and 3. Swedish Cottage Theater, two blocks south of the Delacorte Theater, east of Central Park's 81st St. entrance. (988-9093). $4; adults $5; reserve.

ALFRED THE DRAGON MEETS THE WIZARD—Shy Alfred asks the audience for help in capturing the wizard, who is casting evil spells on everyone; for ages 3–7. Sat. at 3; through June. New Media Repertory Co., 512 E. 80th St. (734-5195). $6; adults $7; reserve.

THE LITTLEST CLOWN—A full-scale musical about a youngster who grows up in a circus family; for ages 4–12. Sat. and Sun. at 1, followed by a dance party; optional lunch at 12:30. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). $12; with meal $17; reserve.

THE PUPPET COMPANY—**Harmony Castle.** Al E. Gator hosts this marionette musical in which Cinderella's son, Prince Tune, courts Princess Melody, daughter of sad King Stentor, as they battle the evil magician Mordent. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). $7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Todd Robbins and Imam lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—**The Princess & the Flea.** A fractured fairy tale by the Yuppets. 3/21 and 22 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and magician David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Humpty Dumpty Falls in Love**, Sat. and Sun. at 1:30, and **Little Red Riding Hood**, Sat. and Sun. at 3; for ages 2–10; through 3/29. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **The Boy Who Cried Wolf.** Presented by Mark McKillip of the Puppet Art Troupe; for ages 3–7. 3/18 at 3:30. Hudson Park Branch, 66 Leroy St. (243-6876). . .**Sing Me a Story.** Stories, music, and movement with Ruth Jacobson; for ages 3–6. Muhlenberg Branch, 209 W. 23rd St. (924-1585). Also on 3/24 at 4 for ages 3–5 at the Webster Branch, 1465 York Ave. (288-5049). . .**Stories From Africa.** With storyteller Ron Sopyla; for all ages. 3/20 at 4. Andrew Heiskell Library for the Blind & Physically Handicapped, 40 W. 20th St. (206-5400). . .**Sing Along With Phoebe.** For ages 3–8. 3/21 at 2:30. Library for the Performing Arts, Heckscher Oval, 40 Lincoln Center Plaza (869-8089).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—**Beauty and the Beast.** Hand-carved wooden marionettes; Escargot, a snail child; magic trees of the enchanted wood; and a "live" actor tell a tale to the music of French composer Jules Massenet; for ages 4 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 4/18. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

BROOKLYN ACADEMY OF MUSIC—**Wind in the Willows.** The foursome of Mole, Rat, Toad, and Badger teach important lessons about friendship in this theatrical adaptation of Kenneth Graham's story, presented by the Alliance Theatre Company; for ages 4 and up. 3/21 at 2. 30 Lafayette Ave., Brooklyn (718-636-4100). $7; adults $12.

PUPPETMANIA 2—**Jack and the Beanstalk.** Presented by the Fantasy Puppet Theater. 3/21 at 2. St. Joan of Arc Hall, 82nd St. and 35th Ave., Jackson Heights, Queens (718-429-2333). $3.50.

BIG APPLE CIRCUS—Celebrating the heydey of Coney Island. 3/24 and 25 at 11 a.m.; 3/26 and 27 at 11 a.m. and 7; 3/28 and 29 at 12:30 and 4. Cunningham Park, Francis Lewis Blvd. & Union Tpke., Queens (268-0055) or (307-4100). $9–$20.

INTERNATIONAL FAMILY FESTIVAL—**Mur Mur.** The story of an urban wall and the children who meet around it, told by acrobatic theater specialists. 3/21 at 1. . .**Morgan the Clown.** A play about caring and sharing. 3/21 at 2:30. . .**The Dream Catchers.** Larger-than-life puppets from the Theatre Sans Fil of Montreal tell the story of a sister who helps her brother overcome his fear of nightmares. 3/21 at 4. LaGuardia Community College, 31-10 Thomson Ave., Long Island City, Queens (718-482-5151). $5 each performance; reserve.

CENTRAL PARK PROGRAMS—**The Dairy: R.S.V.P. for Tea.** Attend an old-fashioned tea party; for ages 5–11. 3/21 at 1:30. 65th St., mid-park (794-6565). Free; reserve.

THE MUSEUM OF TELEVISON AND RADIO—**Re-creating Radio.** A workshop where children read scripts and operate sound effects to learn about mystery, adventure, and fantasy radio programs; for ages 8–13. Sat. at 10 a.m. 3/21: **Fantasy.** $5; advance tickets recommended. (621-6600). . .Television adaptations of classic children's books. **Weekend Screenings: Jack and the Beanstalk**; for ages 3–7. Sat. and Sun. at 1; **Great Movie Stunts: Raiders of the Lost Ark**; for ages 7–12; Sat. and Sun. at 2; both through 5/31; museum admission. 25 W. 52nd St. Hours: Tue.–Sun. noon–6; Thurs. until 8. $3; adults $5.

CHILDREN'S MUSEUM OF MANHATTAN—**Children's Health Fair.** Activities and discussions about children's health and concern about going to doctors with Dr. Fidget from the Big Apple Circus Clown Care Unit; for all ages. 3/21 from 11 a.m. to 4. . .**Fun and Art of Coin Collecting.** Learn about rare coins and how to start a family tree using pennies with the birthdates of your family; for ages 6 and up. 3/22 at 1 and 3. Additional $1 for workshops.Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

THE NEW-YORK HISTORICAL SOCIETY—**The Bird of Imagining** and **Raven Mask.** Puppets are used to explore the power of flight, grace, and beauty, in conjunction with the "Birds of America" exhibit; for ages 6 and up. 3/22 at 2. 170 Central Park West. (873-3400, ext. 246). $10 per adult/child. Hours: Tue.–Sun. 10 a.m.–5. $1; adults $4.50.

BOOKS

PADDY'S PAY DAY, by Alexandra Day. Preschool. Puffin Books, $3.99.

KATE ON THE COAST, by Pat Brisson; illustrated by Rick Brown. Grades 2–4. Bradbury Press, $13.95.

KISS YOUR SISTER, ROSE MARIE! by Nancy White Carlstrom; illustrated by Thor Wickstrom. Preschool–Grade 1. Macmillan, $13.95.

IN THE BEARS' FOREST, by Bertil Pettersson. Grades 2–5. R&S Books, $11.95.

COMPILED BY BERNICE KANNER

VIDEOS

AN AMERICAN TAIL. Release date 3/25. MCA, $19.95.

PETER AND THE MAGIC EGGS; THE VELVETEEN RABBIT; STARKEY AND THE UGLY DUCKLING; HERE COMES PETER COTTONTAIL. Release date 3/25. Family Home Entertainment, $12.98 each.

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANDIAMO—1991 Broadway, bet. 67th–68th Sts. (362-3315). Italian restaurant with jazz Mon.–Sat. from 8:45. Through 3/21: Guitarist Peter Leitch with Ray Drummond on bass. **AE, MC, V**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 3/18: Bo Diddley Jr. 3/19: Chris Carter Band. 3/20, 21: Ken Peplowski Quintet featuring Byron Stripling. 3/22: Eilene Rockette Group. 3/23: Jeff Williams Quintet. 3/24: Spike Wilner Quintet. Sets at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 3/22: Junior Walker and The All-Stars plus Junior Wells Blues Band. 3/23: Best of New York Jazz Search Finals. 3/24–29: Phyllis Hyman. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 3/19–21: Patti Austin. **No credit cards.**

THE CAJUN—129 Eighth Ave., at 16th St. (691–6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes. Mon.: Russian Rhythm Makers. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 3/18: Violet Love; Presents of Mind; Relaxation Kit; Edison. 3/20: Afghan Whigs. **No credit cards.**

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new club featuring Chicago area blues artists. 3/18, 19: Fernando Jones and My Band. 3/20, 21: The Son Seals Blues Band. 3/24–26: The Joanna Connor Blues Band. Sets at 9:30, 11 and 12:30 a.m. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Mon.–Fri. from 5:30–8:30: Boogie Woogie Blues Party featuring Vernel Fournier, Sammy Price, and Haywood Henry. Through 3/22: Abbey Lincoln. 3/23: The Clifford Jordan Big Band. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 3/20: Martin Connolly on button accordion with Maureen Glynn on piano. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 3/24: Post This & Neo That featuring Jim Beard, Chuck Loeb, Mark Johnson and Al Foster. 3/23: Les Paul Trio. 3/24–29: The Kenny Barron Quintet featuring John Stubblefield, Eddie Henderson, Victor Lewis, and Ray Drummond. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 3/18: Chuck Wayne Quartet. 3/19: Roseanna Vitro Quartet. 3/20: Gully Low Jazz Band. 3/21: Randa McNamara Quartet. 3/22: Cabaret Meets Jazz with Rick McKay and Karen Saunders. 3/23: Carol Britto with Carline Ray. 3/24: Daryl Sherman Trio. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45, Sun. from 9:30. 3/18–21: Pianist John Bunch with Frank Tate on bass. 3/22, 29: Jazz blues singer Tess Marsalis. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 3/18: Small Factory; Uncle Wiggly. 3/19: Kevin Bruce, Harris and Militia, Blue-print, and Invisible Culture with guest poets Tracie Morris, Reggie Gaines, Robert Joseph and Cliff Bluesky. 3/20, 21: Wayne Horvitz and the President; Bill Frisell Band. 3/22: Marc Ribot Trio; Nick Hill's Live Music Faucet. 3/23: Charles Gayle. 3/24: New and Used; Women in Love, PBR Street Gang. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 3/18, 19: Larry McCray. 3/20, 21: The Fins. 3/22: Blues Jam with the Popa Chubby Blues Band plus special guests. 3/23: Ladies night with the Black Widow Band. 3/24: Frankie Paris and the Cold Sweat. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 3/21, Tue.–Sat. at 9:15 and 11:15: Singer-actress Ellen Greene. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bob Thosen Band with Diane Nichols. Thu.: Stan Rubin Band. Fri.: Lou Anderson Band followed by Bob Cantwell and Freddy Moore's Party. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Rick Hardeman and his Basin Street Five. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 3/21: Agnostic Front; Stormtroopers of Death Reunion featuring Scott Ian, Charlie Benante, Ron Lilker and Billy Milano; Celtic Frost; Morbid Angel. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 3/18: All-Star Jam with Tom Major, Jon Paris, Tony Garnier, and Rusty Cloud. 3/19: The Nerds. 3/20: The David Tee Band. 3/21: Mazarin. 3/22: Showcase. 3/23: Four Sticks. 3/24: Mentally Bankrupt. **AE, MC, V.**

SAMANTHAS'S—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Fri.– Sat. 9–1 a.m., Sun. 7–10. 3/20: Walter Bishop, Jr. 3/21: Bertha Hope. 3/22: Eve Zanni Trio. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 8:30–12:30 a.m.: Janice Friedman's Jazz Trio. Thu. from 8:30–12:30 a.m.: Tim Ferguson Trio. The Ken Brauner Trio play Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun.–Mon. from 7–11: Reggi Woods Quartet. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 3/18: Reprecussions. 3/19: The Klezmatics. 3/20: Zin and Rara Machine. 3/21: Mighty Sparrow. 3/23: La Troppica Nightclub with Mambo Mondays. 3/24: Reggae Jah Levi. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 3/22, 24–29: Art Farmer Quintet featuring Clifford Jordan. 3/23: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 3/20, 21: Jennifer Holliday. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 3/18: New York Live. 3/19: Raggamufin CB and Mr. Max-Well and Agent 99; Benny Boy; Chiney Brush; Banga and Yardy Lion. 3/20, 21: James Carr with The Uptown Horns. 3/23: Chuck Tempo; Rough Cuts; Simple Pleasures. 3/24: Blackdog Band; Mark Muller Band. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). *The Real Live Brady Bunch,* Tue.–Thu. at 8, Fri.– Sat. at 7:30 and 10, Sun. at 3. 3/19, 26 at 8: *That's All! (A Living Tribute to Bobby Darin),* starring Stan Edwards, produced by Harriet Wasser. 3/23: "Salsa Meets Jazz" featuring Tito Puente, "The Mambo King", and his Latin/Jazz Ensemble with guest soloist Paquito D'Rivera. **Terrace:** Through 3/22, Wed.–Sun. Singer Gail Wynters with pianist Herman Foster and Jon Burr on bass. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 3/22: Ed Blackwell Project. 3/23: The Vanguard Jazz Orchestra. 3/24–29: Donald Harrison Quartet featuring Dwayne Burno, Howard Ricks, and Carl Allen. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 3/18, 19: John Fedchock and the Maria Schneider Big Band. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 3/18: Journey Around Music Jam with members of Living Colour. 3/19: Omar and the Howlers; Joan Osborne Band. 3/20: Desmond Dekker and the Aces; The Scofflaws. 3/21: The machines. 3/22: Miracle Legion. 3/23: Frankie Jackson's Soul Kitchen. 3/24: Living Earth. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 3/21: Pianist Jane Jarvis with Milt Hinton on bass. 3/22: Pianist Junior Mance with Marty Rivera on bass and singer Gwen Cleveland. 3/23–28: Pianist Larry Willis with Andy Gonzalez on bass and Jerry Gonzalez on trumpet. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 3/18: Trout Fishing in American plus Dixie Chicks. 3/19: Hubert Sumlin with a Tribute to Willie Dixon. 3/20: Nuff Brothers featuring the Blues Bros. Horn Section; Mercedes Moore and special guests. 3/21: Saturday Spring Thing. 3/23: Dan Hicks; Lowen and Navarro. **AE, CB, DC, MC, V**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 3/21: Vic Dibeteto, Tony Woods and Wally Collins. 3/22: Jay Mohr and comics. 3/23: Open Mike with Helen Keaney. 3/24–28: Charlie Barnett, Reggie McFadden, and Green Barnes. Shows Sun.–Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with a exciting classically modern room. 3/18, 19 at 8: Comedian Richard Belzer. 3/20–22, Fri. at 8 and 10:30, Sat. at 9 and 11:30, Sun. at 8: Comedian Bobby Collins. 3/23 at 8: Jamie De Roy with her comedy talk and variety show. 3/24–26 at 8: Kevin Nealon. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *Absolutely Rude,* a new musical revue with music and lyrics by Rick Crom, Wed.–Thu. at 8, Fri.–Sat. at 7. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. Every Wed., through April: Comic Angel Salazar with *El Barrio '92.* **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 3/22: Tom Whitely, Stu Trivax, Kent Kasper, Darrell Hammond, Johnny Lampert, Mike Eagan, Danny Curtis and Scott Bruce. 3/23–29: Mike King, Keith Thomas, Al Romero, Kent Kasper, Johnny Lampert, Danny Curtis, and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 3/18, 25: Comedy-magician Imam and magician Meir Yedid with pianist Rich Sanders. 3/19, 26: Comedy-magician Imam, magicians Eric DeCamps and Margaret Steele. 3/20, 21: Comedy-magicians Prof. Baxter, Mal Cross and Mark Mitton with pianist Rich Sanders. 3/24: Comedy-magicians Imam and Mark Mitton. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 3/22: Joey Vega, Frank Santorelli, Billy Jaye, and Lew Schneider. 3/24–29: Melvin George, Eric Kornfeld, Linda Smith and Allan Havey. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

BARBETTA—321 W. 46th St. (246-9171). Dining and ballroom dancing in this elegant landmark room to the Hungarian and Russian gypsy music as well as Viennese waltzes performed by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to singer Mimi and Mike Cossi's electronic band, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dining and dancing to Gerard Carelli and the Country Club Swing Orchestra, Mon.–Sat. from 7:30. Cabaret show every Wed. at 9:30. **AE, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. 3/18 at 10:30: Bang The Drum; Pro-jam featuring the Memphis Soul Review at 11. 3/19 at 10: Floating Boars; Rosie at 11. 3/20 at 10:30: Evan Kremin; New Moon at 11:15. 3/21 at 10:30: On-Line. 3/24 at 11:30: Bruce Henderson and the Rain Kings. **No credit cards.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to a trio from 8, alternating with the big band sound of the Supper Club Orchestra directed by Barry Levitt from 9. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 3/28, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15: Singer-composer Ivan Lins. 3/22, 29 at 9: John Pizzarelli and Bob Alexander's 19 Piece Orchestra. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 3/18: ... *With Dreams In His Eye,* musical revue; Singer Todd Chelf and band. 3/19: *Forgotten Broadway,* musical revue; *I've Got a Mind To Ramble* with Gail Lou. 3/20: Now Playing Michael Marotta, musical comedy; Gotham City Improv., improvisational comedy troupe. 3/21: Jan Abrams sings *The Jimmy Webb Songbook;* Comedienne-parodist Angela Lagreca. 3/22: Singer Bob Loro; Characterizations with Hazelle; Singer General Hambrick from "Miss Saigon". 3/23: *Hollywood Opera,* musical comedy spoof; Benefit with cast members of "Miss Saigon". 3/24: Singer Meg Flather with Christian Daisy; Singer Scott Swanger. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 3/18: Stand-Up Comedy Explosion; Stars of Tomorrow Revue. 3/19: Stand-up comedy with Jaffe Cohen; True Image, vocal group. 3/20: *The Remarkable Ruth Fields,* musical revue; singer Melinda Stanford; Stars of Tomorrow. 3/21: Sketch comedy with Broken Lizard; Variety Show. 3/22: Singer Robyn Rosello; Tour De France, comedy; Bingo with Flossy, comedy. 3/23: Stars of Tomorrow Semi-Finals. 3/24: Singer Jackie Krull. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 3/18: Singer Shelley Roberts; Singer Deborah Boily. 3/19: Singer Phyllis Pastore; *My Ideal,* Richard Whiting Revue. 3/20: Singer Baby Jane Dexter; Singer Sarah Zahn. 3/21: The Tonics, group; Singer Annie Hughes; Baus & Troche; music and comedy variety show. 3/22: Singer Peggy Herman; Singer Darcy Thompson; Singer-comedian Jim Luzar. 3/23: *Here's To Our Friends ... The Aids Music Revue;* Singer Marieann Meringolo. 3/24: Singer-songwriter Charles Bloom. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 3/18: Singer Rita Ashdale. 3/19: Singer Steve Andryszewski; Singer Jullee. 3/20: *Music, Musique, Muzik,* musical revue; Comedian Vince Platania. 3/21: Musical comedy with Elaine Brier and Scott Traudt; Miss Coco. 3/22: Singer Virginia Pellegrini; *Music On Tour,* musical revue. 3/24: J.Q. and the Bandits. **No credit cards.**

THE JEWEL BOX—323 W. 44th St. (262-3482). Every Tue.–Fri. at 10, Sat. at 9 and midnight, Sun. at 9: *The Fabulous Bud E. Luv Show,* starring Bud E. Luv, The Lounge Lizard Parodist. **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 5/2: Singer-pianist-entertainer Mark Nadler with his repertoire in both French and English, every Tue.–Sat. from 9. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 3/28, Tue.–Sat. at 9 and 11:15: Singer-actress Helen Schneider with *Helen Schneider Sings Harold Arlen ... A Woman's Prerogative.* **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:**Clubby room with K. T. Sullivan and Jeff Harnar, 3/22 at 8 and 10:30. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 3/18 at 10:30: *Hearts and Voices* directed by Sarah Louise Lazarus featuring Jeff Harnar and Ann Francine with special guests Cindy Benson, Judy Kaye, J.Q. and the Bandits, Rosalind Harris and Barry Keating and Carolee Carmello. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 3/18 at 8 and 10:30: Lenore Helm and her Jazz Quartet. 3/19 at 8 and 10:30: Hot Jazz with Maryel Epps. 3/20 at 8 and 10:30: Jazz and blues with Dorothy Parks. 3/21 at 7:30 and 10: Timi Michael and the Nat Jones Trio. 3/23 at 11: Variety showcase with host Rocco Primavera. 3/24 at 11: Star Cabaret: Marlene Menard in *Parlez-Moi D'Amour.* **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 3/21, Tue.–Thu. at 9:30 and Fri.–Sat. at 9:30 and 11:30: Singer Iris Williams. 3/24–4/25, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Song stylist Mary Cleere Haran with John Oddo on piano and David Finck on bass. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 3/28, Tue.–Sat. at 8:45 and 10:45: Eartha Kitt. **Bemelmans Bar:** Through 4/4, Tue.–Sat. from 9:30: Jazz-singer-pianist Ronny Whyte. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). Greenhouse: Dine and dance every Sat. from 8–11 to the music of the Cabot-Scott Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

PLAZA ATHENEE—Madison Ave. at 64th St. (734-9100). **Le Regence:** Pianist-singer Bob Kail plays Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

BUON APPETITO—281 Bleecker St. (633-2941). Italian restaurant featuring Florentine cuisine. Singer-pianist David Berk plays every Wed.–Sun from 7–11. **AE, DC, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., March 18

2:00/WNCN—J. Haydn: String Qt. in B-Flat; **Gounod:** *Faust,* Ballet Music.

WQXR—Beethoven: Sonata for Piano No. 13 in E-Flat.

3:00/WNCN— Schumann: *Manfred,* Ov.; **Richter:** Cto. for Trumpet in D; **F. & K. Doppler:** Fantasy on Verdi's *Rigoletto.*

WQXR—Rodrigo: *Concierto de Aranjuez.*

4:00/WNCN—Kreisler: *Liebesfreud;* **J. Haydn:** Sym. No. 1 in D; **Vivaldi:** Chamber Cto. in D.

WQXR—Haydn: Sym. No. 25 in C.

5:00/WNCN— R. Strauss: *Der Rosenkavalier,* Waltzes; **Walton:** *Scapino,* Comedy Ov.; **Dittersdorf:** Sym. in C.

WQXR—Bach: Cto. for Keyboard in a.

6:00/WNCN—Schubert: Piano Qnt. in A, "The Trout"; **Vivaldi:** Cto. for Two Orch. in A.

7:00/WNCN—Mozart: Sym. No. 25 in g; **Pisendel:** Cto. for Violin in D; **Offenbach:** *Maitre Peronilla,* Ov.

WQXR—Schumann: Sym. No. 1 in B-Flat, "Spring."

8:00/WNCN—J. Haydn: Sym. No. 39 in g; **Bach:** Cto. for Harpsichord No. 3.

WQXR— Rimsky-Korsakov: *Scheherazade,* Excerpts; **Stravinsky:** Sym. in Three Movements.

9:00/WNCN— Tchaikovsky: Sym. No. 6 in b, "Pathetique."

Thu., March 19

2:00/WNCN—Mozart: Piano Sonata No. 5 in G; **J. Haydn:** String Qt. in D.

WQXR—Mozart: Cto. for Oboe in C.

3:00/WNCN—Schubert: Sonatina for Violin and Piano in D; **J.C. Bach:** Sextet in C.

WQXR—Bach: Suite for Orch. No. 1 in C.

4:00/WNCN—Liszt: "Paganini" Etude No. 3, "La Campanella"; **Vivaldi:** Sinfonia in E; **Albinoni:** Cto. in D; **Heinichen:** Cto. for Diverse Instruments in D.

WQXR— Glazunov: *Spring.*

5:00/WNCN—Stanley: Trumpet Voluntary; **F. Doppler:** Concert Paraphrase, "Die Verschworinen"; **Lauro:** Three Dances.

WQXR— Ravel: *La Valse.*

6:00/WNCN— Tchaikovsky: *Sleeping Beauty,* Waltz; **Castelnuovo-Tedesco:** Toccata; **Vivaldi:** Cto. in d.

7:00/WNCN—Mozart: Divertimento in B-Flat; **J. Haydn:** Piano Sonata No. 50 in C.

WQXR—Beethoven: Cto. for Piano No. 2 in B-Flat.

8:00/WNCN— Krommer: Cto. for Oboe in F; **M. Haydn:** Sym. No. 41 in F.

WQXR— Rott: Sym. in E.

9:00/WNCN—Berlioz: *Harold in Italy.*

Fri., March 20

2:00/WNCN—J. Haydn: String Qt. in g, "The Rider"; **Nielsen:** "Little Suite" in a.

WQXR—Stravinsky: *Fairy's Kiss.*

3:00/WNCN— C.P.E. Bach: Trio Sonata in D; **J.C. Bach:** Qnt. in D.

WQXR—Mozart: Sym. No. 25 in g.

4:00/WNCN— Beethoven: *Fur Elise;* **J.C.F. Bach:** Sym. No. 10 in E-Flat; **J. Haydn:** Divertimento for Winds No. 23 in F.

WQXR—Berlioz: *Rob Roy Overture.*

5:00/WNCN— Saint-Saëns: *Havanaise;* **Offenbach:** *Kakadu,* Ov.; **Mozart:** Sym. No. 23 in D.

WQXR—Vivaldi: Cto. for Mandolins in G.

6:00/WNCN—Weber: *Invitation to the Dance;* **Gershwin:** *Cuban Overture;* **Vivaldi:** Cto. for Two Trumpets in D.

7:00/WNCN—Brahms: Variations on a Theme by Paganini; **Boyce:** Sym. No. 1 in B-Flat.

WQXR—Schubert: Sym. No. 2 in B-Flat.

8:00/WNCN—Davaux: Symphonie Concertante on Patriotic Airs in G; **Franck:** *The Accursed Hunter.*

WQXR—Bach: "Brandenburg" Cto. Nos. 3–5.

9:00/WNCN—Dvoràk: Sym. No. 9 in d, "From the New World."

WQXR—Detroit Symphony Orchestra. **Bartók:** Cto. for Orch.; **R. Strauss:** *Death and Transfiguration;* **Weinberger:** *Under the Spreading Chestnut Tree.* Conductor: Ehrling.

Sat., March 21

10:00 a.m./WNCN— Liszt: Cto. for Piano No. 2 in A; **C.P.E. Bach:** Violin Sonata in b.

WQXR—Tchaikovsky: *Romeo and Juliet,* Fantasy Ov.; **Salieri:** Sym. in D, "The Venetian."

11:00 a.m./WNCN— J. Haydn: Sym. No. 94 in G, "Surprise"; **Dvoràk:** *Noon Witch.*

WQXR—Schubert: Sym. No. 3 in D; **Chopin:** Waltz in A-Flat.

NOON/WNCN— Albinoni: Adagio in g, "Societas Musica"; **Schumann:** Fantasy for Violin and Orch. in C.

1:00/WNCN—Bach: Orch. Suite No. 4 in D.

1:30/WQXR—"Texaco-Metropolitan Opera Broadcast." **Mozart:** *Le Nozze di Figaro.* Conductor: Levine; cast: Schuman, Upshaw, Von Stade, Hampson, Furlanetto, Moll.

2:00/WNCN—Mozart: Cto. for Horn No. 2 in E-Flat; **Mendelssohn:** Piano Sonata in g.

3:00/WNCN—Rameau: Cto. Grosso No. 2; **R. Strauss:** Cto. for Horn No. 1 in E-Flat.

4:00/WNCN—Barber: Adagio for Strings; **J. Haydn:** Cto. for Flute and Oboe No. 3 in G.

5:00/WNCN—Rossini: *L'Italiani in Algeri,* Ov.; **Vivaldi:** Cto. No. 5 in A; **A. Salieri:** Sym. in D, "Veneziana."

6:00/WNCN—Liszt: Liebestraum No. 3 in A-Flat, "Dreams of Love"; **Grainger:** *The Warriors.*

7:00/WNCN—Rodrigo: *Concierto Andaluz.*

8:00/WQXR—The Cleveland Orchestra. **Dutilleux:** *Tout un Monde Lointain;* **Berlioz:** Symphonie Fantastique.

9:00/WNCN— Mendelssohn: Cto. for Violin in e.

10:00/WNCN—Mozart: Horn Qnt. in E-Flat; **C.P.E. Bach:** Violin Sonata in c.

Sun., March 22

10:00 a.m./WNCN— "Classic Guitar." **Castelnuovo-Tedesco:** Cto. for Guitar No. 1 in D; **J. Haydn:** Lute Qt. No. 8 in D; **Parcham:** Solo for Recorder and Lute; **Piazzolla:** *Adios Nonino.*

WQXR—Handel: *Royal Fireworks Music.*

11:00 a.m./WNCN— Debussy: *Pour le Piano;* **Schumann:** Five Pieces "in folk-style"; **C.P.E. Bach:** Sym. in C.

WQXR—Mozart: Cto. for Piano No. 19 in F.

NOON/WNCN— Beethoven: Piano Sonata No. 27 in e; **J. Haydn:** Cto. for Horn No. 1 in D.

1:00/WNCN—Chicago Symphony Orchestra. **Wagner:** *Faust,* Ov.; **Beethoven:** Sym. No. 5 in c; **Tchaikovsky:** Cto. for Piano No. 1 in b-flat; **Dvoràk:** *Hussite.* Conductor and pianist: Barenboim.

WQXR— Vaughan Williams: "Fantasia on a Theme by Thomas Tallis."

2:00/WNYC—"Library of Congress Concerts." Songs by Schubert, Brahms.

WQXR—Respighi: *Ancient Airs and Dances,* Suite No. 3.

3:00/WNCN—Mozart: Sym. No. 43 in F; **Saint-Saëns:** Cto. for Cello No. 1 in a.

4:00/WNCN— C.P.E. Bach: Trio Sonata No. 1 in c, "Sanguine and Melancholy"; **Holst:** Suite No. 2 in F.

5:00/WNCN— J. Pachelbel: Canon in D; **J. Stamitz:** Sinfonia in G; **Vivaldi:** Cto. for Violin No. 8 in d, "La Cetra."

6:00/WNCN—Borodin: Qt. No. 2, Nocturne; **G. Sammartini:** Cto. for Harpsichord in A; **Mendelssohn:** *The First Walpurgis Night,* Ov.

7:00/WNCN— Beethoven: Piano Sonata No. 23 in f, "Appassionata"; **Foote:** Suite for Strings in E.

9:00/WNCN— Tchaikovsky: Serenade for Strings in C.

10:00/WNCN— J. Haydn: String Qt. in D; **Schubert:** Variations on an Original Theme in A-Flat.

Mon., March 23

2:00/WNCN—J. Haydn: Cto. for Flute and Oboe No. 5 in F; **Mozart:** Sym. No. 18 in F.

WQXR—Beethoven: *Creatures of Prometheus,* Excerpts.

3:00/WNCN— Schumann: Sym. No. 4 in d; **Fauré:** Fantasie for Piano and Orch.; **Bach:** Trio Sonata No. 1 in E-Flat.

WQXR—Liszt: Cto. for Piano No. 1 in E-Flat.

4:00/WNCN— Weinberger: *Schwanda the Bagpiper,* Polka and Fugue; **D. Gabrielli:** Trumpet Sonata No. 4 in D; **Vivaldi:** Cto. for Violin No. 1 in C, "La Cetra."

WQXR—Britten: *Matinees Musicales* (suite after Rossini).

5:00/WNCN— Mendelssohn: *Hebrides Overture,* "Fingal's Cave"; **Liszt:** Tarantella; **Elgar:** *Pomp and Circumstance,* March No. 2 in a.

WQXR—Haydn: Sym. No. 9 in C.

6:00/WNCN—Weber: Concertino for Clarinet in E-Flat; **C.P.E. Bach:** Sym. in F; **Vivaldi:** Cto. for Oboe No. 12 in C.

7:00/WNCN— Boieldieu: Cto. for Harp in C; **Massenet:** *Manon,* "Hotel Particulier"; **Bach:** Sonata No. 2 in e.

8:00/WNCN—Verdi: String Qt. in e; **R. Strauss:** Burleske; **Rameau:** Cto. Grosso No. 5.

9:00/WNCN— H. Hanson: Sym. No. 2, "Romantic."

Tue., March 24

2:00/WNCN—J. Haydn: Sym. No. 81 in G; **A. Stamitz:** Cto. for Two Flutes in G; **Liszt:** Hungarian Rhapsody No. 12 in c-sharp.

WQXR—Walton: *Music for Children.*

3:00/WNCN—Copland: *Rodeo,* Dance Episodes; **Bach:** Trio Sonata in g; **Bonporti:** Cto. No. 8 in D.

WQXR—Sibelius: *Scènes Historiques.*

4:00/WNCN— Ippolitov-Ivanov: *Caucasian Sketches,* "Procession of the Sardar"; **Anon.:** Three Sonatas for Natural Trumpet; **M. Haydn:** Sym. in E-Flat.

WQXR—Beethoven: *Leonore Overture,* No. 2.

5:00/WNCN—Rossini: *Barber of Seville,* Ov.; **Vivaldi:** Cto. for Violin in c, "Il Sospetto"; **Schubert:** Polonaise in B-Flat.

WQXR—Bernstein: *On the Town,* Ballet Music.

6:00/WNCN—Mozart: *Don Giovanni,* Ov.; **Schumann:** Toccata in C; **Pisendel:** Cto. Grosso in E-Flat.

7:00/WNCN— Prokofiev: *Lieutenant Kijé Suite;* **J. Haydn:** Sym. No. 38 in C; **Macfarren:** *Chevy Chase Overture.*

WQXR—Schubert: Sonata for Piano in B-Flat.

8:00/WFUV—"A Box at the Opera." **Verdi:** *La Forza del Destino.*

WNCN—Crusell: Cto. for Clarinet No. 2 in f; **Beethoven:** Piano Qt. No. 2 in D.

9:00/WNCN—Handel: *Water Music,* Suite.

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
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11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., MAR. 18

8:00 p.m.
5 Report to the Commissioner (1975). So-so cop movie about a rookie (Michael Moriarty) who accidentally shoots an undercover cop (Susan Blakely), and the ensuing cover-up. Featuring the film debut of Richard Gere. (2 hrs.)

13 Three hours and 40 minutes of motivation with **Les Brown.** First, "You Deserve"; at **9:15,** "Take Charge of Your Life"; and at **10:30,** "The Power to Change."

9:00
AMC A Kirk Douglas festival continues tonight with **War Wagon** (1967), a deliciously wry Western starring Douglas as a double-crossing hit man whose target is John Wayne. (2 hrs.) Thursday at **9:00 p.m., The Strange Love of Martha Ivers** (1946), Douglas's film debut, playing a man who is able to force Barbara Stanwyck into marriage because he witnessed a long-ago crime. (2 hrs.) And Friday at **8:00 p.m., Spartacus** (1960), the recently restored epic, Stanley Kubrick's violent and witty big-Hollywood bash. Ostensibly, the movie is a celebration of the slave revolt led by the gladiator Spartacus (Douglas) near the end of the Roman Republic, but the British actors playing the Romans—Laurence Olivier, Charles Laughton, Peter Ustinov—walk away with the show. (3 hrs. 15 min.)

USA Duplicates. (Reviewed in this issue.) A fun, creepy sci-fi thriller involving a young couple who get snatched for some brain-transplant procedures and meet up with someone they used to know. Starring Cicely Tyson, Kevin McCarthy, Gregory Harrison, and Kim Greist. (2 hrs.) Also shown Sunday at **7:00 p.m.**

10:00
2 48 Hours—"Hanging Tough." A report on Americans who have been hit hard by the recession and their efforts to keep above water. (1 hr.)

10:40
13 K. D. Lang in Concert. The Canadian country singer in a 1990 concert from London, including "Big Boned Gal," "Hanky Panky," and "Walkin' After Midnight." (1 hr. 10 min.)

THU., MAR. 19

NOON
2 NCAA Basketball. If you're not a fan of college basketball, you may want to lie low for the next few weeks. March Madness begins in earnest today with four—yes, four—first-round games of the NCAA championship tournament (at noon, **2:30, 8:00,** and **10:00.** Same schedule on Friday, with four more first-round games; see Saturday at **noon** for weekend schedule.

4:00 p.m.
7 Summer Stories: The Mall. (Reviewed in this issue.) The first installment of a three-part *Afterschool Special* mini-series called *First Impressions*. Mara Hobel, Samaria Graham, Sandy Gaberman, and Jorjan Fox are among those working at the mall during the summer after high-school graduation, beginning to contemplate the challenges of the real world. (1 hr.)

8:00
7 My First Love. Beatrice Arthur and Richard Kiley star in this amiable 1988 TV movie about a widow who seeks out her old high-school sweetheart for one more shot at romance. (2 hrs.)

13 The LP Show With Victor Borge. The joking pianist holds forth from the London Palladium, where he skillfully butchers works by composers including Strauss, Schubert, Beethoven, Tchaikovsky, and Chopin. Borge is joined by the London Philharmonic, prima ballerina Maina Gielgud, and others. (1 hr. 25 min.) Also shown Sunday at **5:05 p.m.**

9:00
50 Funny Ladies: A Portrait of Women Cartoonists. Four important women in the field of cartoon art: Dale Messick ("Brenda Starr"), Cathy Guisewite ("Cathy"), Nicole Hollander ("Sylvia"), and Lynda Barry ("Ernie Pook's Comeek.") (1 hr.)

9:25
13 Perlman in Russia. A document of the first-ever visit to Russia, in 1990, by Israeli violinist Itzhak Perlman. Including excerpts from a recital in Moscow's Tchaikovsky Hall and the Bolshoi Philharmonic Hall in Leningrad, where Perlman is accompanied by the Israel Philharmonic Orchestra under Zubin Mehta. (1 hr. 30 min.) Also shown Sunday at **6:30 p.m.**

10:00
50 Sentimental Women Need Not Apply: A History of the American Nurse. An hour-long look at the history and politics of the nursing profession, from the Civil War through Vietnam. With archival footage, film clips, and interviews. (1 hr.)

10:15
MAX House of Games (1987). David Mamet's first attempt at directing his own film turns out to be both fascinating and inept. Lindsay Crouse stars as an uptight psychiatrist who tries to help a client and becomes involved with some companionable con men. (1 hr. 45 min.)

1:15 a.m.
HBO The Sheltering Sky (1990). Bernardo Bertolucci's version of Paul Bowles's famously erotic and sinister 1949 novel is beautiful and oh so vague—a chic, exasperating, borderline-preposterous movie. Yet despite the fatuity, the movie is visually stunning. With John Malkovich, Debra Winger, and Campbell Scott. (2 hrs. 20 min.)

FRI., MAR. 20

NOON
2 NCAA Basketball. (See Thursday at **noon**).

8:00 p.m.
4 The Brokaw Report: Families in Crisis. NBC news anchor Tom Brokaw is the host of this one-hour news special, the first of a half-dozen to be shown. Tonight's episode concentrates on contemporary American families—those with two working parents, only a mother, and divorced parents—and explores how they differ from the traditional model.

9:00
13 Those Fabulous 40's. Hal Linden dusts off his vocal cords to lead a big-band dance party featuring Jack Jones, Toni Tennille, Doc Severinsen, the Pied Pipers Vocal Group, and an eighteen-piece band. Also, interviews with stars of the big-band era, including Kitty Kallen, Yvonne King, and Kay Starr. (2 hrs.)

A-E The Gander Crash: Why Did They Die? An investigation into the troop transport carrying American soldiers that crashed in Newfoundland in 1985. The official verdict held that ice caused the crash, but host Bill Kurtis wonders if politics and terrorism might have had something to do with the loss of more than 200 lives. (1 hr.)

MIDNIGHT
7 ABC in Concert. Tom Petty and the Heartbreakers play songs from their past—"Refugee," for one—and a healthy portion of the runaway-hit album *Into the Great Wide Open*. With host Johnny Depp. (1 hr.)

1:05 a.m.
21 My Favorite Brunette (1947). Lightweight but lovely. Bob Hope is a photographer who, due to a mix-up, is on the mob's hit list. He tries to wriggle free from the bad guys and into the arms of Dorothy Lamour, with some success. Lon Chaney Jr. and Peter Lorre play the heavies. (1 hr. 20 min.)

SAT., MAR. 21

NOON
2 NCAA Basketball. A quadrupleheader—second-round championship games from Greensboro, Cincinnati, Milwaukee, and Boise. See Sunday at **noon** for more.

12:05 p.m.
TBS The Greatest Show on Earth (1952). Cecil B. DeMille's great big woolly mammoth of a circus picture—over the top in melodrama, romance, and excitement. With Charlton Heston, Betty Hutton, and, most impressively, Jimmy Stewart as a clown with a past. (3 hrs.)

1:00
7 Lipton International Players Championship Tennis. The women's final in the elite tournament played in Key Biscayne, Florida. The men's final will be played Sunday at **4:00 p.m.**

2:30
4 SportsWorld. Bonnie Blair and Dan Jansen are among the American skaters to compete in the *World Speed Skating* Championships from Oslo. More of the same Sunday at **2:30 p.m.**

3:00
11 Giant (1956). A sprawling Texas-family saga, a fairly good but not great example of commercial filmmaking. The legendary James Dean had significant roles in only three films, and this is one of them. With Rock Hudson and Elizabeth Taylor. George Stevens directed. (4 hrs.)

3:05
TBS The African Queen (1951). John Huston's top-notch romantic adventure, set in the Congo at the beginning of World War I. Stunningly acted by Humphrey Bogart as the rough-edged riverboat captain and Katharine Hepburn as the spinster missionary. Screenplay by Huston, James Agee, and John Collier. (2 hrs.)

4:30
7 Wide World of Sports. The men's all-around competition from the World Gymnastic Championships. Among the top competitors are Russians Grigori Misyutin and Vitali Scherbo, and American Scott Keswick.

6:30
BRV Champlin on Film: Jodie Foster. Los Angeles *Times* critic Charles Champlin goes one to one with the actress and director who may take home an Oscar next week for her work in *Silence of the Lambs*. (30 min.)

8:00
11 Siskel & Ebert Academy Awards Special. Subtitle: "If We Picked Winners." The two critics offer their choices and toss in "Worst Nomination in a Major Category." (1 hr.)

9:00
2 Real-Life Heroes. Ann Jillian salutes heroes of all shapes and sizes in this one-hour special. Included are segments on a grandmother who went undercover for the U.S. government to help in an insurance sting and an eleven-year-old who tracked down the man who raped her mother.

5 **Ray Charles: 50 Years in Music, Uh-Huh!** A rebroadcast of the music special in which Charles is joined by Stevie Wonder, Randy Travis, James Ingram, and many others. (1 hr.)

CUNY **The Winslow Boy** (1950). An excellent courtroom drama, from the play by Terence Rattigan and directed by Anthony Asquith, starring Robert Donat as the lawyer defending an innocent naval cadet. With Margaret Leighton. (2 hrs.)

SHO **Black Magic.** A new movie starring Judge Reinhold as a New York art director whose life gets very messy when he can't stop having nightmares about his dead cousin. The further he digs into his cousin's death, the more mystery he finds, until he takes a trip to North Carolina to confront his suspicions. With Rachel Ward. (1 hr. 35 min.)

11:30

11 **Casablanca** (1942). Romance, adventure, intrigue, and all that—a Hollywood classic if ever there was one. With a marvelous cast that includes Humphrey Bogart, Ingrid Bergman, Sydney Greenstreet, Peter Lorre, and Claude Rains. Michael Curtiz directed. (2 hrs.)

SUN., MAR. 22

NOON

2 **NCAA Basketball.** More second-round mayhem in the NCAA Championship tournament, from all four regionals.

12:30 p.m.

11 A Sissy Spacek triple feature. First, **The River** (1984), Mark Rydell's earnest tale of a hardworking American farming family beset by natural and financial disasters; with Mel Gibson. At **2:30, Marie: A True Story** (1985), a solid drama with Spacek, earnest again, as the mother of three whose government job lands her in the middle of a clemency-selling racket. And at **4:30, Coal Miner's Daughter** (1980), a sweet-souled movie about country-music queen Loretta Lynn (Spacek) and her supportive husband-manager (Tommy Lee Jones). (2 hrs. 30 min.)

1:00

5 **Airport** (1970). Dean Martin, Burt Lancaster, Helen Hayes, and a flock of others star in Arthur Haley's wide-open story of a night in the life of a big-city airport. (3 hrs.)

7 **World League of American Football.** Why wait for the fall for football? Here's the WLAF season opener, pitting last year's champion London Monarchs against our local heroes, the New York/New Jersey Knights. Live from Wembley Stadium in London.

9 **War of the Worlds** (1953). The Martians land and melt everything in sight, including the priest who goes out to "reason" with them. This George Pal production, based on the H. G. Wells novel, is somewhere between nightmare and camp. (1 hr. 30 min.)

2:00

FAM **Magnificent Obsession** (1954). A remake of the 1935 film, moving if utterly melodramatic. Jane Wyman and Rock Hudson star in the story—based on the Lloyd Douglas novel—about a playboy whose drunken escapades lead to a car accident that leaves a brain surgeon dead and the doctor's wife blind. The playboy then devotes himself to medicine so he can restore her vision. (2 hrs.)

4:00

7 **Lipton International Players Championship Tennis.** The men's final of the tournament from Key Biscayne, Florida, won last year by Jim Courier.

6:30

21 "Nostalgia Night." For starters, **The Colgate Comedy Hour,** with hosts Abbott & Costello performing "Who's on First." At **7:40, The Buick Berle Show,** with Uncle Miltie up to shenanigans with guest Mickey Rooney. At **9:00, This Is Your Life,** with host Ralph Edwards and guests Laurel & Hardy. At **9:35, The Red Skelton Show,** with Red, as Clem Kadiddlehopper, explaining pedestrian polo. At **10:10, Hollywood My Hometown,** Ken Murray's special featuring home-movie clips of Gary Cooper, W. C. Fields, Charlie Chaplin, and others. And at **11:20,** an episode of **The Goldbergs,** wherein Jake and Molly are visited by an elderly couple about to divorce.

8:00

31 **The Hunchback of Notre Dame** (1923). The earliest adaptation of the Victor Hugo story, a dramatic, atmospheric silent film. Lon Chaney is gripping as the outcast Quasimodo, who yearns for a dancing girl (Patsy Ruth Miller), and the medieval Paris rendered by director Wallace Worsley is eye-catching. (1 hr. 40 min.)

A-E **Auntie Mame** (1958). Rosalind Russell blazes through this up-tempo story, later set to music as *Mame,* about a little boy and his vivacious aunt who makes life a pleasure to live. Based on the novel by Patrick Dennis; with Forrest Tucker. (3 hrs.)

TNT **When the Lion Roars: The MGM Story.** (Reviewed in this issue.) Part 1 of a thorough three-part series on the world's most renowned movie studio, with host Patrick Stewart. Tonight, the birth of Metro-Goldwyn-Mayer and its heady rise during the thirties, including segments on Johnny Weissmuller, Greta Garbo, and Irving Thalberg. (2 hrs. 30 min.) Parts 2 and 3 shown Monday at Tuesday, respectively, at **8:00 p.m.**

9:00

2 **Double Edge.** A new TV movie starring Susan Lucci in two roles—as a notorious hit woman and as the FBI agent in pursuit. Robert Urich gets to play the ex-husband of the FBI-agent Lucci, teamed with her to try to catch the murdering Lucci. Robert Prosky also stars. (2 hrs.)

7 **Dirty Rotten Scoundrels** (1988). This remake of the old David Niven–Marlon Brando comedy *Bedtime Story* is about two con men—one a suave operator living in a villa on the Riviera (Michael Caine), the other a traveling American buffoon (Steve Martin). Frank Oz directed, with considerable comic invention. With Glenne Headly. (2 hrs. 20 min.)

10:00

SHO **Oliver Stone: Inside Out.** (Reviewed in this issue.) A 75-minute quickie documentary of the man behind the *JFK* furor. Among those who offer their two cents' worth are Michael Douglas, Kevin Costner, Eric Bogosian, and Martin Scorsese.

MON., MAR. 23

7:30 p.m.

11 **The Sting** (1973). Paul Newman and Robert Redford make a swell pair, small-time Chicago con artists in the thirties who take on a serious New York customer. Short on brawn, the two resort to brains and do quite well for themselves. (2 hrs. 30 min.)

DIS **Adventures in Wonderland.** The debut of a new children's series in which Lewis Carroll's characters are hipper, funnier, and more educational than you might remember them. (30 min.)

8:00

13 **Travels—"The Perfect English Village."** In his search for the ideal village, British journalist and TV personality Nigel Farrell scours the countryside, including Coneysthorpe and Yorkshire. (1 hr.)

MAX A week-long festival of films directed by Martin Scorsese begins with **New York, New York** (1977), perhaps the weakest of the lot. Liza Minnelli is the singer with whom saxophonist Robert De Niro fights—incessantly. (3 hrs.) Tuesday at **8:00, The Last Waltz** (1978), the stunningly filmed record of the Band's 1976 farewell concert, counterpointed offstage by their reminiscences about life on the road. With guest stars including Bob Dylan, Joni Mitchell, Van Morrison, Neil Young, and Muddy Waters. (2 hrs.) Other Scorsese films (all at **8:00 p.m.**): On Wednesday, **Who's That Knocking at My Door** (1968); on Thursday, **Taxi Driver** (1976); and on Friday, **GoodFellas** (1990).

TNT **When the Lion Roars: The MGM Story.** Part 2 of a new three-part series about Metro-Goldwyn Mayer. Tonight, the post-Thalberg era, which produced films like *The Wizard of Oz* and *The Philadelphia Story* and stars including Judy Garland, Clark Gable, and Tracy and Hepburn. (2 hrs. 30 min.)

9:00

7 **Neil Simon's Broadway Bound.** (Reviewed in this issue.) The third play of Simon's Brighton Beach trilogy, *Broadway Bound* is his first play to go straight to TV. Anne Bancroft, Hume Cronyn, Corey Parker, Jonathan Silverman, Jerry Orbach, and Michele Lee star in the bittersweet story of the Jerome family, where happiness always seems just out of reach. (2 hrs.)

13 **Flautist at Fifty: A New Portrait of James Galway.** A one-hour portrait of the artist that promises to reveal heretofore unknown aspects of Galway's personal life, his chosen exile, and his approach to music. Including performance clips from Innsbruck and Salzburg. (1 hr.) Also shown at **midnight.**

49 **Weapons of the Spirit.** A portrait of the tiny French town Le Chambon, by filmmaker Pierre Sauvage, one of the thousands of Jews who were safely hidden from German soldiers by the townspeople. (2 hrs.)

10:00

TDC **Red Express.** Part 1 of a four-part mini-series that portrays life in the former Soviet Union by chronicling a train trip through Russia and into China. Tonight's segment, "Into the Heart of Russia," presents interviews with a pair of poorly paid doctors and a group of teenage girls on their way to a "heavy-metal meltdown for peace." Parts 2–4 to be shown over the next three nights at **10:00 p.m.** (1 hr.)

TUE., MAR. 24

7:30 p.m.

9 It's still spring training, but when the **Los Angeles Dodgers** visit the **New York Mets** at Port St. Lucie, everybody will probably be trying pretty hard.

11 **Terms of Endearment** (1983). The funny, emotionally intense story of a Houston widow (Shirley MacLaine) going through the ego-stiffening of middle age, and her daughter (Debra Winger), who marries the man her mother hates (Jeff Daniels). Adapted from Larry McMurtry's novel by writer-director James L. Brooks; with Jack Nicholson. (2 hrs. 30 min.)

8:00

13 49 **Nova—"Eclipse of the Century."** For six and a half minutes of 1991, an eclipse, viewed from Hawaii, revealed more about the sun than we've learned in years and years. (1 hr.)

21 **Charade** (1963). Director Stanley Donen's splashy, colorful thriller set in postcard Paris, with a suave Cary Grant helping a soignée Audrey Hepburn search for her late husband's fortune in defiance of bad men Walter Matthau, James Coburn, and George Kennedy. Great fun. (2 hrs. 40 min.)

BRV **Hester Street** (1975). Joan Micklin Silver's first film, a bittersweet portrayal of a young Jewish immigrant (Carol Kane) who joins her husband (Steven Keats) in America. He has already assimilated to a vast degree and wants her to do the same—in a hurry. Followed, at **9:30,** by Silver's **Between the Lines** (1977), a wonderful, quiet drama about the staff of an underground newspaper. With John Heard, Lindsay Crouse, Jeff Goldblum. (2 hrs.)

TNT **When the Lion Roars: The MGM Story.** The third and final segment of this series explores the fifties and such stars as Gene Kelly, Elizabeth Taylor, Grace Kelly, and Esther Williams. (2 hrs. 30 min.)

9:00

5 **A Kid's Mind: Foundation for the Future.** A one-hour report on education, focusing on the differences between traditional and alternative schooling.

13 49 **Frontline—"The Death of Nancy Cruzan."** For more than three years, the family of Nancy Cruzan fought to allow her to die in peace, after it became clear that she would never come out of her "persistent vegetative state." The Cruzan case became the first right-to-die case to go before the U.S. Supreme Court; this program chronicles the final days of her life as her family prepared to let her go. (1 hr. 30 min.)

9:30

7 **Room for Two.** Linda Lavin is back on the small screen in this half-hour comedy, starring as a recently widowed woman who, in a burst of inspiration, visits her grown daughter in New York City and ends up moving in. With Patricia Heaton.

10:05

TBS **Gentleman Jim** (1942). Errol Flynn, fighting with his fists and not his sword, plays James J. Corbett, the prizefighter who tangled with John L. Sullivan. Ward Bond is a good Sullivan, and Alexis Smith is all cool elegance as Corbett's society love. Followed, at **12:20 a.m.,** by **Captain Blood** (1935), Flynn's first try at swashbuckling and a thoroughly terrific adventure picture. With Olivia de Havilland. (2 hrs. 30 min.)

10:30

13 **The Session With the Chieftains.** The legendary traditional Irish band, in a Dublin concert, along with the Arcady Band. (30 min.)

SPECIAL ADVERTISING SECTION

REAL ESTATE REPORT

UPPER WEST SIDE REVIVAL

Stretching from Central Park West to Riverside Drive, and from Lincoln Center to Central Park North, the Upper West Side is one of the city's most vibrant neighborhoods.

The development of Riverside and Central parks in the mid-19th century gave rise to a burst of residential construction that only began to subside in the 1930s. The result was a collection of some of the city's grandest buildings, including the Ansonia, the Apthorp, and the Dakota. These still typify the essential character of the Upper West Side.

Today, families, couples, and singles find a wealth of resources in the area. Fine food markets, boutiques, theaters, museums, public and private schools, restaurants, and nightspots are all a short walk from any corner of the neighborhood.

Robert Caccomo of the Kaden Sales Company finds the area very relaxed. "People move here and tend to stay to raise their families," he says. "They're comfortable going out strolling with their children or walking the dog. There's a very high quality of residential life here."

Living spaces currently available on the Upper West Side—from cozy brownstones to luxurious condominium units—offer good value for every price range.

According to Clark P. Halstead, managing partner of the Halstead Property Company, the West Side has always been a good place to buy a home. "The West Side was 'rediscovered' in the early '80s and was well-established when the market took its downturn after '87," he says.

His newsletter, *Halstead's New York,* reports that from 1987 through 1991, average prices across Manhattan declined 20 percent. But the Upper West Side—in particular its larger apartments—held on, according to brokers, declining barely 10 percent. "The neighborhood survived with flying colors," Halstead says.

Reported sales on the Upper West Side have improved since the end of last year. Brokers credit the increased activity to the leveling of property values in midyear and the lowering of interest rates to levels not seen in more than two decades.

Another sign of increased confidence in the area is the cooperative conversion planned for 310 and 375 West End Avenue. Conversions, particularly of pre-war buildings, had dropped dramatically since 1986, and the recently announced plans indicate a positive shift in that trend.

There are actually many different facets to the Upper West Side. Each community in this diverse neighborhood blends old-world and contemporary buildings suited to a variety of life-styles.

The Lincoln Center area is home to many people who enjoy its cultural events and fine dining. Listings in the area include a 625-square-foot, one-bedroom cooperative at 165 West 66th Street. The renovated apartment contains a dining foyer and a terrace, and is being listed exclusively by Greenthal West Residential Sales for $135,000.

Broadway is the nerve center of the Upper West Side. Excellent shopping and access to transportation are just two of the advantages of living on this celebrated thoroughfare. Broadway is also the site of many of the area's newest buildings.

2250 Broadway, a new luxury condominium, was designed to address the needs of buyers: High-quality materials were used to create intimate and sophisticated spaces that have West Side character. An exercise facility and a private garden are among the featured amenities.

Although it was originally intended to be primarily a commercial street, West End Avenue developed into a quiet residential boulevard separating the serenity of Riverside Drive from the bustle of Broadway. Large, family-size apartments and cooperatives are typical here.

With a few exceptions, Central Park West remains much the same as it was in 1931. A view of the park is one of the most prized features a Manhattan apartment can offer.

Kaden Sales is currently offering a recently renovated, large one-bedroom, two-bath cooperative with a treetop park view and a southern view of the Manhattan skyline for $250,000. A similar apartment without the park view is listed at $200,000.

And with the lovely Riverside Park just blocks to the west, Upper West Siders can have it both ways. ●

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Broker: Brown, Harris, Stevens

Upper West Side

3 Bedrooms $460,000
180 Riverside Drive
7-room, 2,000-square-foot pre-war cooperative; 2 baths, dining room, maid's room, open views. Maintenance $1,164.
Broker: Greenthal West

Upper West Side

3 Bedrooms $610,000
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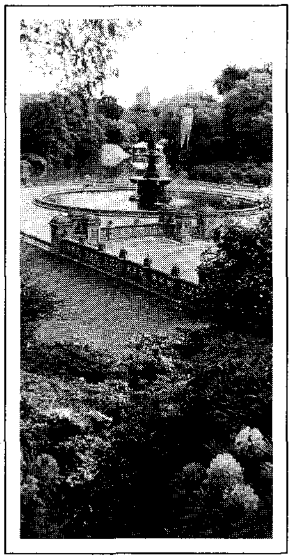
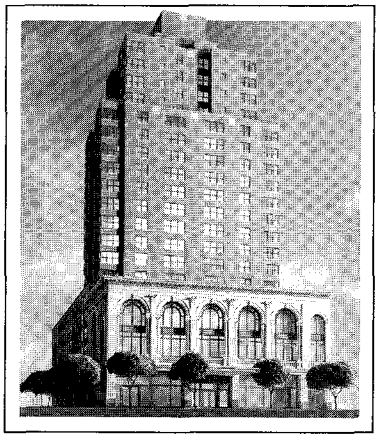
You're already SOLD on the  neighborhood...

Here's  what to BUY.

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To Advertise In The **SERVICES AND SALES** Section, Call **212-643-6500.**

STRICTLY PERSONALS

I have Dreamed—*Of a love forever growing - you too?* Meet a caring, cultured corporate president, lots of fun, humor, success, rugged good looks, slim, tall, fit, 39, really nice guy, seeks educated, sincere lady, under 37, for forever and a day. Photo required for reply. 4906 ✉

Pretty, Voluptuous, Vivacious—Ivy grad, 22, seeks marriage-minded (Jewish) man who is smart, witty, successful, old-fashioned and sincere, 23-35. 5315 ✉ ☎

I Won't Settle—For less than that special, attractive, down-to-earth female between 23 and 30, with a natural look, for this male, 36, successful, secure, honest, good-looking and easygoing, with a great sense of humor, who enjoys good food, music, scuba diving, travel. Photo. 9496 ✉ ☎

Incurable Romantic—Looking for his match to fall head-over-heels in love with. It is very difficult to describe oneself in a few short lines but here goes: successful entrepreneur, 6'2", 200 lbs, 44 years young, educated, Jewish (not religious) and easy to look at. Also considered to be an all-around nice guy, a real good friend and possess a good sense of humor. Some of my interests include exercise, staying fit, all water sports, theater, fine dining, travel and the best of everything life has to offer. In addition, enjoys long walks on secluded beaches, candlelight dinners for two and listening to soft music in front of a burning fireplace. I am spontaneous and will fly anywhere on a moment's notice. If you are a woman who is a pretty, slim, sincere nonsmoker, able to give as well as receive, then go for the gold. Drop me a line or two with a recent photo and phone number and just possibly live a storybook ending. 4918 ✉

Romantic, 37, Handsome—6'2", divorced, nonreligious Jewish doctor. Loves music, sports, movies. Seeks passionate and sincere woman, 27-43, attractive, tall, who also believes in fairy tales. Photo please. 9502 ✉

"Roses Are Red"—*Cultivated beauty,* warm, lively wit, well-traveled, successful, 42, Jewish (not religious), eclectic tastes - would like to meet an attractive, accomplished man with a sunny disposition, for a budding romance. Note/photo/phone. 9458 ✉

Genuinely Handsome Upstate PhD—37, 155, 5'10", artistic, playful, healthy, yogic, sensuous consultant/writer. Seeks strikingly beautiful woman under 35, bright, lithe, loving, no children, for magical, cocreative journeying. 4907 ✉ ☎

Let's Pump Iron Together—Correct form and diet is the key. Nice guy, 40s, blue eyes, trim beard and muscular, seeks woman, 35-45, for relationship based on honesty, kindness, mutual support, communication and equality. 29-cent investment. Photo appreciated. 5329 ✉ ☎

Single, White Jewish Man—*30, whose* friends have all married and started families - looking to join the club. Are you a family-oriented Jewish female between 23 and 30, who seeks membership as well? Recently transferred Wall Streeter with great sense of humor - loves sports, dining out and great music. Looks not important. Not! Phone/photo/bio, please. 4913✉☎

Let's Spend Our Life Together—Westchester, handsome, 39, Jewish, divorced man, childless, who's very successful, wants to get married again. Marriage is my goal and only a 25-35-year-old, very attractive woman need apply. My interests are boating, scuba diving, skiing, etc. I'm a giver, senstive and have everything in life except a mate. Please send photo (very important) and a letter about yourself. If you are honest, intelligent, attractive, athletic, please respond. 9492 ✉

☎ TO OUR READERS ☎

NEW YORK's 900 number response service was temporarily disrupted last week because of technical trouble at the company that provides the telephone service.

If you responded by telephone between February 17 and March 10 to a Strictly Personal ad from the issues dated February 24, March 2 or March 9, your message may have been lost.

Although most advertisers got their messages, NEW YORK has set up a free 800 number for readers to rerecord a reply that may have been lost. This number is 1-800-228-4088. By calling this number, you can also learn whether an advertiser has gotten all previous messages.

NEW YORK regrets any inconvenience to advertisers or respondents.

March Madness—*Is here - and this truly* handsome Big East grad, Jewish, 30, wants you for his Final Two. You are a pretty woman, 20s, caring, and ready to share your life. Photo. 4909 ✉ ☎

Easygoing, Down-To-Earth—Divorced Jewish man seeks lady, 30-40, for sharing and caring. Note/photo. 9488 ✉ ☎

Beautiful, Single White Female—From Spain - 31, 5'6", slim, almost a PhD, very warm, accepting, caring, compassionate and passionate, nonsmoker. Seeks educated, warm, sweet caring man (33-43), for romance, best friend and commitment. 9483 ✉ ☎

Tall, Handsome 48-Year-Old—Divorced, chiropractor - seeks attractive, slim, athletic, nonsmoking, truly liberated woman, 38-43, to share life's pleasures. Photo. 5294 ✉

Wealthy Australian Businessman—Henry Kissinger looks, 32, seeks pear-shaped Jewish female, no older than 24, for marriage. Respond by phone and get response within 24 hours. 4886 ✉ ☎

Bright, Good-Looking, Playful—Law student, 24, seeks interesting, intelligent, sexy, slightly older (28-38), slightly off-kilter woman for good times, laughter and memory-making. Photo please. 9508 ✉

Of Character And Success—Describes this tall, athletic and handsome educator, 31, Jewish man who seeks a quality Jewish woman. 9495 ✉ ☎

Sincere, Eligible Bachelor, 32—Good-looking professional who likes folk music, Woody Allen movies, volunteer work and Sunday with the Times, seeks slightly neurotic, intelligent woman for great relationship. Photo/phone. 9497 ✉ ☎

Golf!—Attractive, fit, 44, divorced, Westchester, Jewish exec woman seeks professional nonsmoking man, 45-55, for golf plus more! Photo. 9510 ✉ ☎

Strictly Personals is a weekly feature. **Cost is $33.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001. Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Seeking Intelligent, Attractive Woman—With sense of humor and varied interests, 25-37. I am a good-looking computer professional, 34, 6', down-to-earth, offbeat humor. Enjoy movies, music, books, conversation and the country. Please send photo/note/phone. 9491 ✉

I'm Looking For—Someone who's 45-plus, slim, cultured, an athletic female who would enjoy a good game of tennis, a symphony concert, fine dining and a good movie. I'm 50 and slim, educated and nice to be with. Photo necessary. Westchester. 5301 ✉ ☎

Grecian And Statuesque—Professional, refined female, seeks Jewish MD/DDS, 40-50, to love, honor and cherish. 5324 ✉

Handsome, Athletic Wall Streeter—31, 5'7", sincere, successful Chinese male. Looking for pretty woman - someone who enjoys rock 'n' roll, opera, Broadway - not at the same time. Phone/photo. 5320 ✉

Beautiful, Glamorous, Slender—Elegant brunette professional, 5'8", 40s, lives upper East Side, enjoys travel, exercise, dancing, pizza as well as caviar. Seeks successful, single, white Jewish male counterpart for fun, friendship, more. 4888 ✉

It's Our "Apple"—Let's enjoy! Slim, affectionate, quite nice-looking, professional Jewish man seeks deliciously zaftig, pear-shaped woman over 40, somewhat haughty and a little naughty - to share the pleasure of sparkling days and candlelit nights. I can be persuaded to jump in car and head for New York/New England country inns - snoozing cat by the fireplace optional. Include photo with letter please. 5277 ✉ ☎

The Finer Things In Life—White Christian male, 6', 45, 175 lbs, blond hair, blue eyes, handsome, athletic, romantic gentleman, seeks attractive, slim female, 5'4" plus, for one-to-one. Photo. 4908 ✉

Chinese Professional Male—34. Enjoys tennis, traveling and movies. Seeks female who's smart, sensitive, open-minded, to have a lasting relationship. 5317 ✉

I'll Turn Your Head—And make you smile! Classy Jewish female, 31, seeks tall, cultured, athletic Jewish man to warm my heart forever. Photo requested. 9465✉☎

Extremely Handsome—(Take my word for it) 27, financially secure male seeks special gal, 22-30, who has her own point of view, is pretty, intelligent, likes rock 'n' roll, cuddling, movies and nights out on the town - to care for, respect and share new memories with. Would like photo. 4893 ✉

Air Male—US exec living in Puerto Rico, travels to NYC regularly, seeks attractive/affectionate/intelligent woman, 27-40, to spoil. Note/photo. 5300 ✉ ☎

Warm, Handsome—Investment banker, Yale grad, athletic, 34, 5'9"; likes writing, languages, history, Europe, travel. Seeks intelligent, adventurous woman - professional or starving artist. Photo/note, will exchange. 9506 ✉

Unforgettable, Sensuous, Slim—Jewish professional female, seeking attractive Jewish professional - preferably MD. 26-40. Note and photo. 5323 ✉

Ready For Act II—Refined, warm widow, 50s, seeks active, sincere, successful, sense of humor man. 5306 ✉

Bored, Tired Of Staying Home?—White male, 55, professional, courteous, trim, comes to NYC on business once a week. Seeks intelligent, fun woman to accompany him to theater, concerts and good restaurants. Note/phone. 4900 ✉

No-Frills Ad—Handsome Jewish professional, 6', educated and caring, seeks classy, pretty counterpart, 27-34, for relationship. Frills later! Photo. 9473 ✉ ☎

Very Pretty—Slender, accomplished brunette, 35, enjoys music, exercise, film, conversation, travel. Seeks good-hearted, attractive, fun-loving man, open to a lasting relationship. Photo appreciated. 9500 ✉

Charming, Intuitive Young Woman—38, attractive, creative, fit, 5'4", blond - interested in meeting an intelligent professional man who values life, commitment, family, sensitivity, manners, style, animals and adventure. If you truly exist, and are spiritually enlightened, financially secure - as I am, and ready for a special relationship, please let me know via note/photo. 5302 ✉

White Christian Man—Financially secure, late 30s, active, fit, looks and thinks young, seeks shapely woman, 21-26, nonsmoker, to enjoy life. Looks unimportant - seeking inner beauty. 5326 ✉ ☎

Looks, Class And A Heart—Slim, blond, Jewish, Ivy League female, 41, seeks male to share travel, tennis, the arts, lots of laughs, and whatever. Photo. 5289 ✉

Attractive, Bright, Charming—Lively, professional Jamaican lady with great sense of humor. Likes fine dining, dancing, music, theater, affection and long walks. Looking for tall, successful male, 45-60, who likes himself, with similar interests, for monogamous relationship and possibly marriage. Photo. 5100 ✉ ☎

Keep Me On My Toes—With your wit and intelligence. Warm, energetic, successful, pretty, petite redhead, 30, seeks confident, handsome, professional, worldly, athletic Jewish guy, 28 plus, for silly and serious times. Note/photo please. 9498 ✉ ☎

Tall, Good-Looking Man—Comfortable. Like to meet slim, pretty, clasy Jewish lady, 50-60. Photo. 9484 ✉

Discouraged By Misleading Ads?—Well, this search means too much to me to fabricate, so...this tall, stunning, exotic, very shapely, green-eyed brunette - loving, kind, passionate, successful entrepreneur, unencumbered woman living in northern NJ - seeks one loving man (mid 40s-early 50s) who's looking for serious relationship and wants who I am. 9376 ✉ ☎

Happy Days—Will be here again...if you are a Jewish professional male, 45-55, sincere, considerate, with a sense of humor, for a lasting relationship. Note. 9472 ✉

Syrian, 32, MD, NJ—Handsome. Seek attractive female for lasting relationship. 5199 ✉

It's A Wonderful Life—But can be even grander when shared with a special person; this very charming and bright female, 34 years, is seeking that wonderful, successful, upscale, no-nonsense man of integrity, high values and high quality. I believe he is out there and await his presence! 9370 ✉ ☎

Looking For Love/Marriage—You are a beautiful, bright, classy Jewish Manhattanite, 25-34, with an unusually strong desire to blend your energy, independence and passion into an extraordinary relationship with a very handsome, highly successful, athletic, 30s Jewish businessman who is both very masculine and sensitive. Photo required. 4915 ✉

Special Gem—Beautiful, 28, Ivy degrees, seeks Jewish gentleman. Photo. 4894 ✉

Jewish Professional—31, seeks shapely, cultured lady, 24-31, with joie de vivre. Photo. 9444 ✉

Exciting Auburn-Haired Woman—Exec who radiates both charm and warmth - is looking for man, 45-60, with a sense of humor and zest for life. Professional/exec. 5280 ✉

Westchester—Beautiful, blue-eyed blond, age 37, professional woman - who is well-educated, slim, active, extremely bright and sophisticated - wishes to meet successful, professional Christian male, age 37-48, with traditional values, for warm, loving and lasting relationship. Prefer replies from Westchester/Southern CT/Northern NJ. Photo/note. 4800 ✉ ☎

Jack Seeks Jill—Hill and pail of water optional. Young-looking 49, 5'6.5", 150 lbs, unpretentious man of many interests - takes walks in the woods, gets along with children and animals, likes music from madrigals to rap, laughs a lot. If you're a good-natured woman who wants to share simple pleasures, adventures and misadventures, please send note with recent photo. 4844 ✉

The Road Less Traveled—Rewards the few. Join me for the journey: no guarantees but no secrets. Let's travel light - first class or coach, no smoking. I'm a white male, 33, good-looking, warm and bright. You're a 25-32, white female - attractive, spirited and self-assured. Note/photo. 9443 ✉

Jewish Male—32, 6'1", truly handsome, fit, successful businessman seeks very pretty Jewish female, 21-28. 4730✉ ☎

Kinder, Gentler Man—Handsome, athletic, intelligent professional, age 30. I'm mature, honest and sincere. Seek a kinder, gentler, professional woman, 25-35, who is independent, bright, slender, pretty, active and understanding. Nonsmoker. Photo/note. 5304 ✉

North Jersey—Mentally, physically and financially sound and stable widower of 65 (5'9", 180 lbs), seeks a Jewish nonsmoker, about 50, who's intelligent, upbeat, slim and attractive, for enjoying dining, opera, sports, theater and travel. Note/photo please. 5322 ✉

Hispanic - Brown, Female, 49—Tall, shapely, nice-looking, caring, intelligent, professional in the Human Services field, mother of grown children, concerned about human rights and the environment. Lives Upper East side. Seeks disease-free, caring, unpretentious, tall, loving white male. 5321 ✉

Gay Professional Woman—Tall, attractive ex-Californian - loves animals, gardening, swimming, beaches, sunsets. Seeks attractive, down-to-earth, active, nonsmoking woman, 45-59. 4902 ✉

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Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Do You See—Tons of things to do in NYC but don't want to go alone? Tall, attractive, quick-witted, nonsmoking female, age 32, seeks a great guy (sense of humor a must) to go and explore. You're a 5'9"-6'2", 32-40 nonsmoker, are into walking, museums, movies and hanging out. Photo a must/note. 9487 ✉

Nice-Looking Businessman—55, very sensuous, seeks mate, 35-45. 4775 ✉ ☎

Attractive, Elegant, Petite Brunette—Foreign-born lady, 40-something, seeking sophisticated gentleman, preferably of European background, who is fun-loving, keen on world affairs, equally at ease at the Met, Carnegie Hall, Broadway and the Palladium, enjoys the fine things in life, but has depth and substance - for serious relationship leading to marriage. Recent photo/note please. 5310 ✉

Special Guy Seeks Special Lady—Very good-looking, successful, super-nice lawyer, Jewish, 30s, seeks very pretty, bright woman for fun/romance. Photo 4920✉☎

So Tired Of Being Alone, I Could Die—Revive me. Pretty Jewish professional, 42, nonsmoker, waits with bated breath. Note/phone/photo please. 9469 ✉

Tired Of Trivial Pursuits?—Sick of Solitaire? Let's go Fish. Engaging, pretty, petite Wall Street lawyer, with 60s sensibilities, world traveler, sports fan, avid reader, movie lover, city/country living. Seeks dashing male counterpart, 35-50, with sense of humor, sense of romance and sensitivity, for a game of hearts and more. Photo. 5295 ✉

Beautiful, Sexy, Unpretentious—Jewish lawyer with old-fashioned values, son (18), loves skiing, music. Seeks upbeat professional male, 40-50. Stability and sense of humor a must. 9470 ✉ ☎

Brown-Eyed Beauty - Adorable—Accomplished, 40ish, physically fit, PhD - seeks successful, self-aware, intelligent, tolerant man for laughing, loving, lounging and lunging. I seek an unpretentious, humorous, warm and loving man to develop a relationship and share my life with. 5318 ✉

Sincere And Energetic Male—Wall Street exec, late 30s, tall, handsome. Looking for trim, buxom corporate professional to bring in the spring. Note/photo. 4905 ✉

Attractive, 40-Year-Old NYC Lawyer—With North Jersey country life style. Looking to spoil a 40-45 professional man while scuba diving, hiking, biking and sharing romantic dinners. Sense of humor, passionate nature and self-confidence important. Note and photo please. 5327 ✉

Satisfaction Guaranteed—28-year-old, Jewish male professional seeks mid-20s beauty: good-looking, funny, smart, even nice - swear it's true. Drinks on me if you send photo. 4903 ✉

Not Perfect But Real—Attractive, bright, sensitive businesswoman, 43 (look much younger), divorced with children. Tennis, movies, travel are some of my interests. Seeks a caring, successful man who truly enjoys life. Note/photo/phone. 5319 ✉

RN—39, lives NJ, works NY, seeks good man for permanent relationship. 9493 ✉

Pretty, Bright Professional—Jewish female, 42. Spirited, affectionate and down-to-earth. Enjoy dining out, fitness, cooking, x-country skiing, movies, music, travel. Desire interesting, intelligent, professional Jewish male, 38 to 48, handsome, warm and caring, upbeat, funny - for lifelong companion. 1580 ✉

New To Town—My ideal man is an Ivy-educated CEO who rides a Harley. Your ideal woman is Ivy-educated and sports mink and jeans. 35-50, Jewish, minor variations okay. Photo a must. 9474 ✉ ☎

Love On Or Off The Court—Blond female tennis player, 39, seeks fit Jewish partner who can hug and be hugged and is a mensch. Phone/photo. 9501 ✉

There's A Click—When the chemistry is right. Pretty and shapely, 39-year-old Italian-American female wants someone to click with: 35-44, athletic man. Please reply with note and photo. 4919 ✉

Lonely At The Top—This 40-year-old, athletic, tall, ruggedly handsome, successful entrepreneur from LI is looking for a woman with brains, beauty (on the inside and the outside), and a nice figure. Some of our interests should be sports, beach, travel. But, most importantly, have a great sense of humor. Animal lover a plus. 26-38 preferred. Photo a plus. 9366 ✉ ☎

Out-Of-Control Skier—50, female, seeks her mate for future activities. 5330 ✉

Good-Looking, Fit Westchester Male—30, sincere, sensitive and fun-loving - tired of singles bars and taking a chance in the personals to meet a beautiful, intelligent female with a sense of humor - for theater, film, dancing and dining...for friendship and happy times together. Photo/note. 5331 ✉

Charming Professor—Warm, friendly, lively, shapely woman, 5'7". Loves skiing, dining, theater, nature. Seeks successful professional man, 40-55, to enjoy a relationship of mutual respect, fun and caring. 9478 ✉ ☎

Beauty And Brains—Witty NJ woman, young 39, awaits the response of a confident, professional NJ man, 35-45, with a great sense of humor. Note. 4916 ✉

Modern Day Hamlet—38, tired of dodging the slings and arrows of outrageous blind dating, seeks mettle more attractive. I'm 6', successful and real good-looking. Note and photo. 9467 ✉

Looking For Someone Special—Really nice, tall, attractive Jewish male, 27, successful attorney, looking for a thin, attractive, very nice Jewish female, 22-31, 5'5" plus, to spend countless hours on a moonlit beach. Note/phone/photo. 9480 ✉

Exceptional, Jewish, 20s—Professional female, slim, sexy, sensitive, active and intelligent - seeking attractive, sensitive, Jewish professional male, preferably MD, 26-33. Note/photo/phone. 5311 ✉

Different Drummer—Slender, youthful beauty, 50, Jewish, of depth and substance, varied interests, seeks gentleman of like character, interesting, intelligent, fit - to love. 5298 ✉ ☎

Single White Male—36, Italian-American, handsome, creative, independent - seeking woman for long-term commitment. Enjoys travel, scuba diving, yoga, working out, language studies and culture. Note/photo/phone. 4910 ✉

Golf's My Game, People My Fame—Pretty, fit, upbeat, warm professional woman, 44. Good sense of humor, style and self. Live in Manhattan. Love theater, ballet, restaurants, etc., but also quiet time at home. Great cook. Open to life style change. If you're a man who shares my passion for golf (all 19 holes!), who is comfortable with himself and ready to share, send note/photo/phone. 4912 ✉

Smart, Pretty, Successful, Affluent—Jewish widow - loving, articulate, upbeat - seeks quality male partner, 58 plus, for a good life together. Photo please. 9503 ✉

Nice Guy—39, sincere, caring, honest and dependable, seeks nice female, to 38, with similar qualities, who is pretty and unpretentious. I'm successful, health-conscious, enjoy the outdoors and a nonsmoker. Photo appreciated. 4911 ✉

Analytic Therapist—Female, Jewish, 40s - looks, smarts, sensitivity, integrity, warmth - seeks male counterpart. 5325 ✉ ☎

Athletic Male—36, 6', seeks nonsmoking female. No pets, no ticking clocks, no drugs. Music lover, golfer or Scrabble a plus. 9481 ✉

Warm, Kind, Easy To Please—Jewish female, 39, with good looks and brains, seeks a sensitive, smart, gentle man for a lifetime of sweet moments. 9471 ✉ ☎

Compelling Looks, Class Background—46, seeks her man, 55 plus. 4889 ✉

Someone Like You—If you are kind, sensitive, Christian, sincere, professional man, 28-35, and would like to share love, family and a wonderful life, then respond to this attractive, smart, sincere, spiritual, successful, sensitive, 26-year-old, 5'5" woman. Note/photo/phone. 5299 ✉

Overwrought With Ambivalence—That is how I felt about this past holiday season, as I celebrated Christmas and the New Year without a special woman. This marriage-minded female would be an equal partner in the pursuit of happiness... Vogue not Cosmo, athletic and assertive, studious and sexy, simply too marvelous for words. Your age is not as important as your experience, temperament and willingness to share. I am financially secure, with a country home and a city life style, very athletic, tall, fit and trim, divorced, no children, Christian and 40. I enjoy the ballet, theater, travel, all sports, and consider myself to be politically aware and socially conscious. Photo is a must. 4917 ✉

Your Appearance Causes A Smile—Knowing you arouses deep affection and respect. I'm an unusually appealing, loving, romantic, funny, empathic, successful, well-traveled, 6' and athletic Jewish man, 52. Seek a "forever one and only" (a JD, journalist, senior executive?), who is vibrant, verbal, instinctively generous and no stranger to tears of joy and laughter. Photo a plus. 4899 ✉

Soft, Sensual, Slim—Also attractive and upbeat, professional Jewish female, seeking male over 55 to spoil and pamper. POB 376, Old Westbury, NY 11568

Wanted:—Very bright, elegant, positive, happy, sensuous woman who can enjoy a creative life with artist/writer, 6', trim, loving, romantic. Photo a must. 5316 ✉ ☎

Pretty Sophisticate—40, Jewish - cultured marketing exec who's soft, sensuous and fun-loving at heart seeks wonderful man for romance and... Note/photo. 5328 ✉

Bookish, Bright, Culturally Literate—Complex, good-looking, golden-blond, blue-eyed female, 33, whose interests include cosmology, theoretical physics, spirituality, history, architecture, birds and vodka, seeks to meet possible significant other. Photo/letter. 9392 ✉ ☎

Good-Looking Canadian—Single Jewish male, psychotherapist, 34, NY transplant; Isreali vet; enjoys skiing, sky diving, antiquing, blues clubs, French food. Seeks loving woman to share future (and diaper-changing). Photo/phone. 9482 ✉

Bright, Sexy Lady—Seeking bright, exciting and alive (life support okay) male, 35-45, for relationship. Photo. 5332 ✉

Looking For A Mensch—Attractive, divorced, smart downtown film professional, 45, seeks reasonably well-adjusted, well-read man for movies, walks and general companionship. Points for caring about food and wine. 9468 ✉

Fun 42 With Resting Pulse Of A 32—Seeks Girl From Ipanema over 30. Hip, savvy and sassy encouraged. Photo. Prefer outgoing to reserved; sauteed to deep-fried; small films to formula plots; cotton to rayon; CNN to MTV. Integrity helps; good posture counts; slim, please. I am fit, handsome with comfortable city living. World-travel wise but hardly worn. Should read more often - agrees to try harder. Free juice or drink. 9489 ✉

ASSORTMENTS

Professionals, 30-49, Sat., 3/21 At CI—301 Park Av/41st 8:30pm, buffet, $20. 535-2400

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Spanish Literature For Children—You attended a conference on 2/25. We rode the bus together from McLean & Central Ave.; I got off at 85th, you at 68th. I wanted to invite you to dinner but didn't think it was appropriate. Please write. 5296 ✉

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NEW YORK MAGAZINE'S
Weekly Bulletin Board
Call 212-643-6500

STRICTLY PERSONALS

Very Pretty Blond—Ladylike Southern belle - 35, 5'7", leggy, athletic, well-read, funny, creative, liberal Catholic - seeks handsome, wonderful, very successful, 45ish man! 9238 ✉ ☎

Simply The Best—Describes this very attractive, warm, sexy, successful female, 31, who would love to meet you if you're a strikingly handsome, motivated, successful, romantic, generous man with a great sense of humor, who has GQ style and polish, to enjoy Sunday brunches, films, dining and dancing, theater, concerts, flea markets, Soho, Barney's, or simply doing nothing at all. Photo/note/phone. 4904 ✉

Ex-Jock Wanted—For sporting fun...no penalties for holding. I am a 34 year-old, thin, curvy, good-looking woman with brown hair and long shapely legs. Please be tall, warm and wise (35-42) with a passion for laughter and a tolerance for sarcastic wit. I'm looking forward to football Sundays, country weekends, etc. with you. Photo please. 4914 ✉

Leggy, Blond And Loving—Pretty ex-model seeks her soul mate: professional, refined and handsome gentleman, 40-60. Please send photo. 5307 ✉

All American Girl—37, 5'7", who's smart, sexy, sporty, seeks all American boy, 37-45, to share American dream. Loves baseball, animals, kids. 9415 ✉ ☎

Single Male, 48—Never been married, white, brown hair, brown eyes, 6'2", would like to meet woman, 40 to 50. 5291 ✉

Very Handsome Professional—Mideast-born, best of East and West, young 52, active, cultured, seeks slim, pretty lady for forever. Photo/note. 9479 ✉

Architect—Excited by ideas and experiences, not things - deeply spiritual, traveler, fortysomething, Ivy League, former Naval officer, very tall, muscular swimmer, healthy, affectionate, caring - seeks another man, educated, enthusiastic, athletic, 30-40. Note/photo/phone please. 9477 ✉

Frankly Fabulous Female—Manhattan, 50s, looks, brains, class, financials - needs tall, slim, dark male with like qualities, age 55-65 please. 4806 ✉ ☎

Real Renaissance Man, 36—With brains, looks and unlimited energy - loves the mountains, art, Levi's and life. Could go on without loving an adventurous, creative "equal", 28-35, who's smart, fit, fun and petite - but we'd be happier together, forever. Trade stories/photos. 5293 ✉

Raring To Go—Petite, slim, attractive Manhattan redhead, recently retired, seeks very fit male soul mate, 55-65, to share travel, books, theater, foreign films and casual life style. 4896 ✉

Make Me Laugh And Win My Heart—37-year-old, 5'6", public relations executive, looking for kind, intelligent, family-oriented Jewish man, 35-45, to share precious commodity she recently rediscovered - time. Time for films, good conversation, tennis, travel amd more. Note and photo please. 9475 ✉

Loving, Young Jewish Doctor—Seeks successful, gentle woman, under 40, for life of joy, family and mutual adoration. Photo and note please. 4897 ✉

Built Well And Cute Too—This Jewish lady seeks man - 60-69, attractive, smart, kind and comfortable. 4890 ✉ ☎

Successful Male · PhD Psychologist—Attractive, affectionate film buff with a good sense of humor - trim, 48, 5'10", Jewish (not religious) - seeks vivacious, sensitive, health-conscious nonsmoker, open to becoming best friend/lover/wife. Photo appreciated. 5313 ✉

Charming Consultant—46, 5'10", athletic, affluent, nice-looking PhD - seeks a terrific woman for keeps. Photo. 9342 ✉ ☎

The Real Thing—Slender, attractive, divorced Jewish woman, 42, secure professional, theater aficionado, tennis buff, seeks succesful man who likes Mamet, Mozart, mornings and mischief. 4901 ✉

Westchester Woman—Attractive, upbeat, bright. Likes the arts, good talk, laughter. Seeks Jewish man, 50s, to share the good life. Note/photo please. 9486 ✉

Elegant Blond Beauty—Perfect figure, athletic, passionate, seeks very successful, spiritual, very handsome Mediterranean type, 34-43, 5'10"-6'2", to share the best of life. Nonsmoker. Photo required. 4898 ✉

Lady Scientist—Beautiful, 5'7", 130, athletic, kind, gentle, generous, seeks attractive, affectionate, intelligent professional man (37-50), for outdoors, conversation, travel, Manhattan. Companionship, fun and maybe romance. NJ. Note, phone, photo. 5264 ✉

A Complementary Connection—Is what I'm looking for. I'm 41, 5'10", handsome, in good shape, and looking for a younger woman - feminine, self-possessed or looking to become moreso - to share chemistry and some of the finer things in life. Photo and note please. 4891 ✉

Complex-But-Worth-It Man—Warm MD, 54, pro-feminist, uncommonly honest/centered, intellectually playful, unafraid to be vulnerable, seeks slim, expressive, very educated woman with charm, wit and sensuality, 30s-40s. Your complexity combines humility/confidence, introspection/candor, family values/risk-taking. Letter (not laundry list) and photo (will reciprocate). 9505 ✉

Handsome Jewish Male—29, intelligent, warm, traditional values, seeks Jewish female with similar qualities. 9340 ✉ ☎

I Have It All...—I want it all! I'm a stunning, elegant, very successful Jewish woman. World traveler, sensuous, savvy, charming. Excited to live life to the fullest - and to share it with a partner like myself. Only a very successful, 40s-50s, nonsmoking man need reply. Photo. 5308 ✉

Looking For The Other Half Of Us—Divorced Jewish male, 51, 5'8", 145, needs you: the caring, sensitive, warm and loving woman who wants to make a commitment to share life. You should be 40-50, 5'3"-5'6", and trim. Please, a note and photo. 5312 ✉

Looking For You:—Warm, caring, good-looking, professional Jewish male, in the 30s, for a lasting relationship with a bright, attractive, sensitive, vivacious Jewish brunette, RN, in early 30s. Traditional values a plus. 5292 ✉ ☎

Widowed Jewish Man—Just retired business/academic, trim, athletic, homes in NJ, CA - seeks warm, nurturing, mature, unencumbered woman to help putting spice back into life. Photo. 5305 ✉

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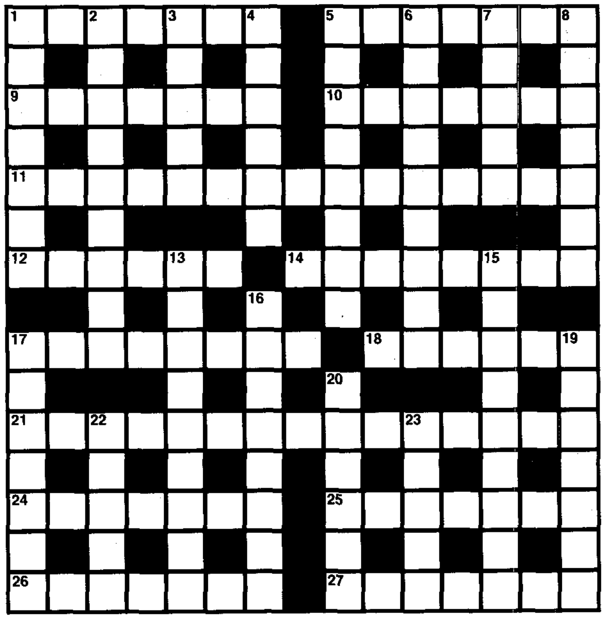
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Face about the vessel daily. (7)
5 Animal lived on hospital food—just right for it. (3-4)
9 Left inoperative ship without cover. (7)
10 Blame we take for little pet. (3-4)
11 Plan to finally despatch us under canvas? Nothing in it. (9, 6)
12 Ultimately working under auspices of St. Crispin? (2, 4)
14 Part of joint effort to win price-war. (8)
17 Type who requires fancy menswear. (8)
18 Just the drink for the smart circle. (6)
21 Pathetic sound is lacking in airs and graces. (15)
24 Shape in style. (7)
25 It's in Asia people burst into song. (7)
26 Engaged in cleaning-out operation, medico proceeded cautiously. (7)
27 Use metal-fusing technique to get yellow colour from rainbow, maybe? (3-4)



DOWN

1 Novel has cover on upside down—that's the problem. (7)
2 Wonderful, swirling in the current. (9)
3 Relative is, we hear, on the French Riviera. (5)
4 After fifty one is somehow going to get hurt. (6)
5 Appeals to worker to be agreeable. (8)
6 Coloured band joined in conservation scheme. (5, 4)
7 Come to a Pacific island. (5)
8 Established practice at home. (7)
13 Juvenile streaker? (9)
15 Gull standing by the lake. (9)
16 Run-down headmaster brought into line. (8)
17 This shirt for a pompous man. (7)
19 Card-game for a single player? (3, 4)
20 Road needs a tar mixture spread in layers. (6)
22 Various uses I find for her. (5)
23 Firm has Frenchman in charge—what a laugh! (5)

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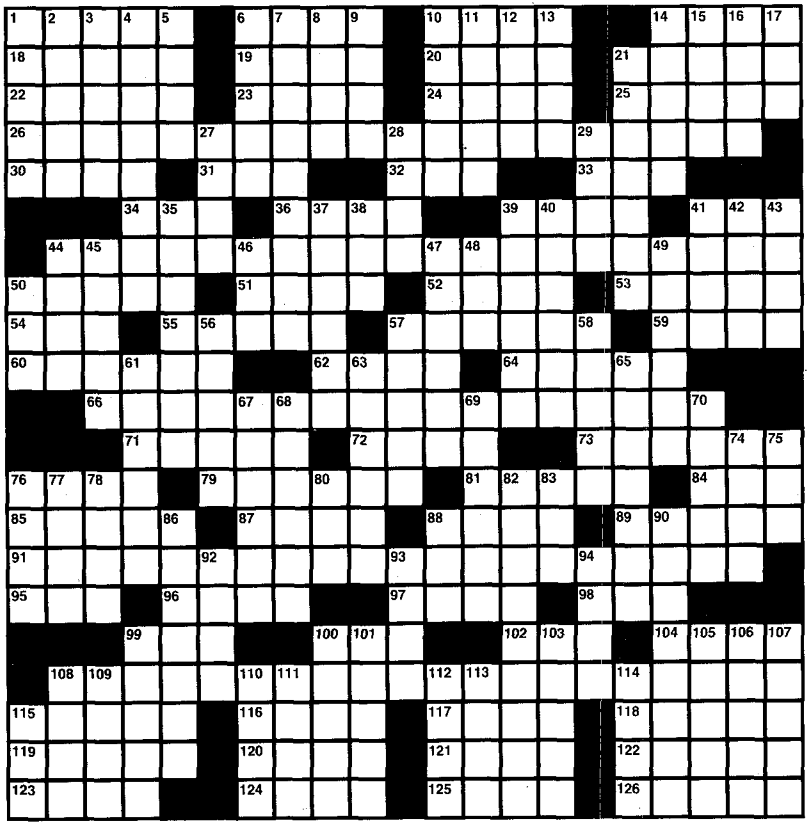
'LIMERICK': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Go Dutch
6 Cleopatra's maid
10 Retain
14 Risky bus. venture
18 Not even once
19 Cross off a manuscript
20 Blue dye
21 Of the same status
22 Maternally related
23 Verdi heroine
24 Nought
25 Ward healer
26 Limerick: I
30 Famed surrealist
31 Before goblin or nob
32 —— port in a storm
33 Krazy ——
34 The Gay Nineties, e.g.
36 Manipulative one
39 "It —— ancient Mariner"
41 Poets' fairy queen
44 Limerick: II
50 Green gemstones
51 A miss —— good as a mile
52 Señora's house
53 Downy duck
54 Actor Wallach
55 Small stream
57 Byron's "Childe"
59 Esprit
60 Paper hankie
62 Poison tree of Java
64 Mrs. Helmsley
66 Limerick: III
71 Revised: Fr.
72 California county
73 Moves like a crab
76 Lassie's colleague
79 Aswim
81 Wood-shaping tools
84 Kin of a CAT scan
85 "Ivanhoe" author
87 Injure
88 Sandwich cookie
89 Prophetic signs
91 Limerick: IV
95 UFO Passengers
96 Top-drawer
97 Irish Gaelic
98 Ending for velvet
99 Ukr., formerly
100 Peerce of opera
102 New Deal abbr.
104 Kett of the comics
108 Limerick: V
115 His mark was a Z
116 Attack on the fridge
117 The McCoy
118 Kind of acid
119 Knock for ——
120 Green Gables girl
121 Biblical wedding site
122 Milne marsupial
123 Dickens's Sairey
124 Shea team
125 Like a dilettante
126 Program in

DOWN

1 Slammin' Sam of golf
2 Would-be redhead's buy
3 Benefit
4 Get renewed possession of
5 "I hope to see London once —— die"
6 Baking potato
7 Pay back
8 "M*A*S*H" star
9 Irish dramatist, with 47-Down
10 "On the Waterfront" director
11 No friend
12 Ireland
13 Trudge wearily
14 Sit on one's haunches
15 Satisfied meow
16 Life of Riley
17 Suffix for corpus
21 Heighten the quality of
27 Gourmet roe source
28 Drug cop
29 All right
35 Saved
37 Absorb like a sponge
38 Bad ——, Rhineland spa
39 Foot-comfort item
40 Loses freshness
41 Manufactured
42 Greek god of war
43 Emcee Parks
44 African republic
45 Keats was one
46 For shame!
47 See 9-Down
48 Syria-Egypt merger, once: abbr.
49 Iguana, for one
50 Type of propulsion
56 Secure the brooch again
57 Doesn't own
58 Utilize a divining rod
61 Straight-lined dress
63 Grosse ——, Michigan
65 Obnoxious
67 Resident of Ogden
68 Make another piano adjustment
69 Stores secretly
70 Fudd or Rice
74 Lake of Northern Ireland
75 Sonny's sibling
76 "God have mercy on such ——"
77 Shoo!
78 Ready the salad
80 Noah's refuge
82 Person on trial
83 Menagerie
86 Londoner's snack bar
88 Opposite of neath
90 Financier
92 Israeli dance
93 Tear to pieces
94 Posterior
99 Razor sharpener
100 Marijuana cig
101 Llamas' habitat
103 Olympics race
105 "—— funny, McGee"
106 Touch of color
107 Like a cheering crowd
108 Alley Oop's love
109 Start of "The Marines' Hymn"
110 Cable car
111 Bowler's aisle
112 Film whale
113 At hand
114 Scratch the soil
115 Zig's reciprocal



Solutions to last week's puzzles appear on page 102.

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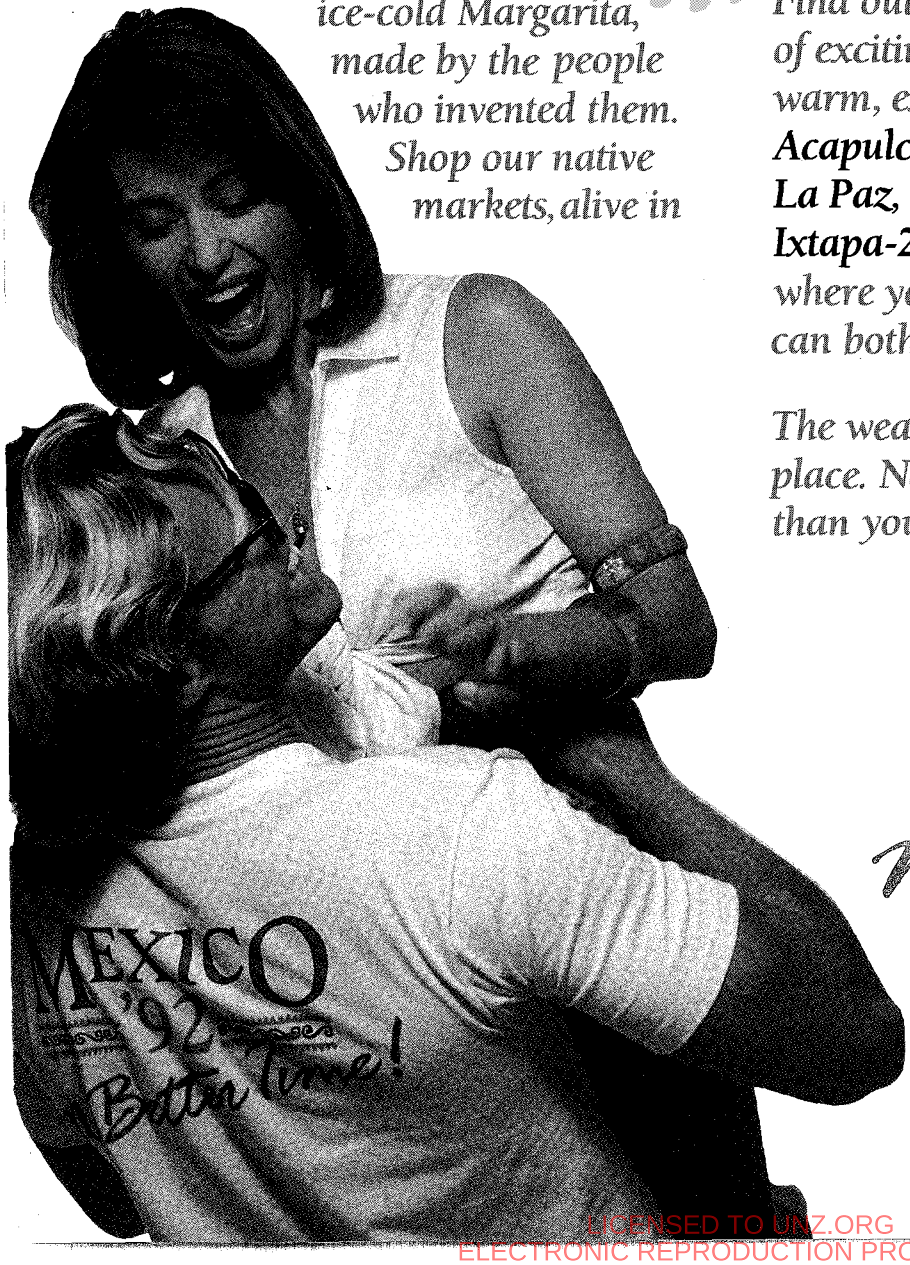

MEXICO
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